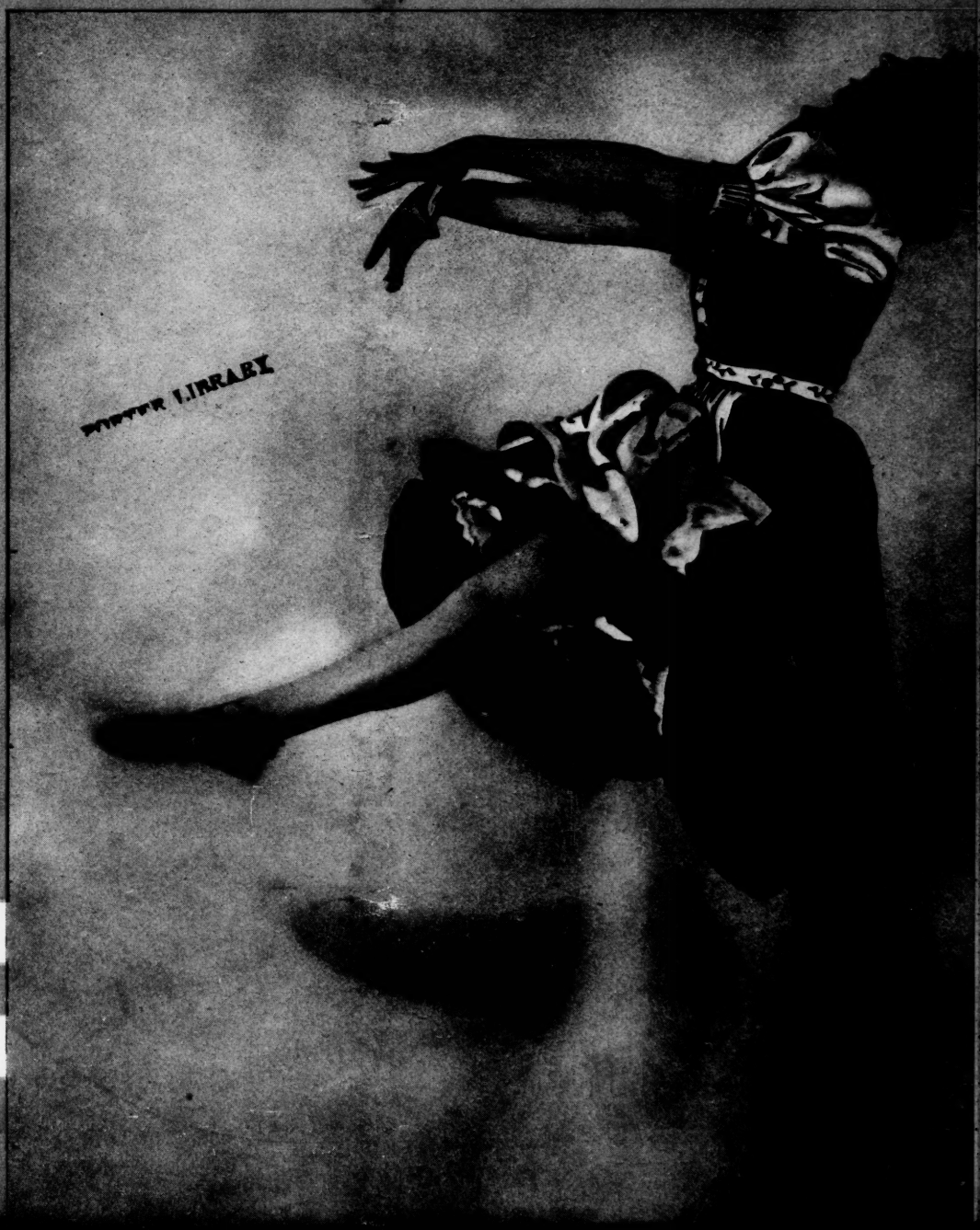
LIBRARY

DANCE

MAGAZINE



PORTER LIBRARY

ING

ATRE

IES

S

NE 1943

CENTS

Dance Descriptions Only **25c** Each!

Increase your repertoire with back issues of THE AMERICAN DANCER — Dance descriptions by famous masters

1927			
Aggravating Waltz		Fanny May Bell	Dec.
1928			
The Gigolo	Tango	Ernest Belcher	Jan.
Varsity Drag	Ballroom	Albert H. Ludwig	June
Doing a Cartwheel	Acrobatic	Frank Tupper and Earle Wallace	July
Las Marianas	Spanish	Guillermo del Oro	Aug.
Cortez Waltz	Ballroom	Fanny May Bell	Sept.
The Ya Ya	Exhibition Fox Trot	Cortez and Peggy	Oct.
The Tango Waltz	Exhibition	Dunn and Marchon	Nov.
1929			
L'Amour de L'Apache	Adagio	Earle Wallace	Feb.
1930			
A Lesson in Tap Dancing (First)		Arthur Prince	Mar.
Fancy Costume	Toe	Edna Breyman	Mar.
Hoosier Hop	from It's Great Life		Apr.
Lesson in Tap Dancing (Second)		Arthur Prince	Apr.
Body Exercises for Tap Dancers		Arthur Prince	June
Honeymoon Rhythm	Tap	George Mitzi	July
Paramount Stamp	Novelty, Part 1	Arthur Prince	July
	Novelty, Part 2	Arthur Prince	Aug.
In the Wind	Plasto-rhythmic	Miriam Marmein	Dec.
1931			
Skaters' Waltz	Children	Dorothy S. Lyndall	Jan.
Blue Birds	Toe Pantomime	Miriam Marmein	Feb.
Midway Rhythm	Ballroom	Victor Sylvester	Mar.
Dance of the Jungle	Rhythm	Merle Prince	Mar.
Advanced Toe Number		Lenoir Richards Martin	Apr.
Toe Strut		Lenoir Richards Martin	July
Prince Rhythm Buck		Arthur Prince	Sept.
The Pirate	For Boys	Miriam Marmein	Oct.
1932			
Tango Variation	Exhibition	Harry Binick and Mimi Cutler	Jan.
Eastern Fantasia	Plastic	Miriam Marmein	Mar.
An Irish Jig		George Mitzi	Mar.
Mickey Mouse Revue	Group	Mrs. Herbert Lee	Apr.
Dutch Clog		Lenoir Richards Martin	May
Hari Sami	Japanese	Gladys Hight	May
The Olympiad	Soft Shoe	George Mitzi	June
Polly's Pilfered Puff	Child Solo	Norma Allewelt	July
Autumnal Song	Plastic	Miriam Marmein	July
Jester's Frolic	Pageant	Harriet F. Harris	Aug.
English Hunting Dance	Character	Dorothy S. Lyndall	Sept.
The Siboney	Ballroom	A. J. Weber	Sept.
School Days	Children	Norma Allewelt	Oct.
Hollywood Tango	Ballroom	Elisa Ryan	Oct.
Plasto-Rhythmic Design for Seven Dancers		Miriam Marmein	Nov.
1933			
Cubanette	Ballroom	Maurine and Norva	Jan.
Sally Jim	Tango Waltz	Oscar Duryea	Feb.
The Dallas	Slow Fox Trot	Sam Bernard	Mar.
Tap Novelty		Lenoir Richards Martin	Mar.
Roosevelt Swing	Slow Fox Trot	Joseph Paul Neville	Apr.
Jazz Rhythm	Tap	Ray Leslie	Apr.
Off-Beat Rhythm	Tap	Jack Manning	May
Woodland Ballet	Outdoor		June
When I Am Glad	Children	Dorothy Alexander	July
Hollywood Fox Trot	Ballroom	Bessie Clark	Aug.
El Garrotin	Spanish	Guillermo del Oro	Aug.
Nira	Ballroom	D. M. of A	Sept.
3-Point-2 Hop	Ballroom	The Keenans	Sept.
Cuban Rhythm	Ballroom	Dorothy Cropper	Sept.
Tension and Release	Corrective	Portia Mansfield	Sept.
Devil Dance	Acrobatic	Alys Leffler	Oct.
Variation	Ballet	Lasar Galpern	Nov.
Blue Eagle Waltz	Ballroom	Helen M. Whitten	Nov.
Continental Tango	Ballroom	A. J. Weber	Nov.
Roosevelt Hop	Ballroom	Forrest Thornburg	Nov.
Beginners' Rhythm	Tap	George Mitzi	Dec.
1934			
Chelsea Reach	Folk	Cecil Sharpe	Jan.
Blues Waltz	Ballroom	Alec Mackenzie	Jan.
Carioca	from Flying Down to Rio		Feb.
Lesginka	Tartar	Aron Tomaroff	Feb.
New Ballroom Combinations		Ed. P. Jameson	Mar.
Sleeping Beauty	Recital	Lucile Marsh	Mar.
Zuyder Zee	Children	Sonia Serova	Apr.
Fast Fox Trot Variations		Lucile Marsh	Apr.
Folly	Toe Solo	L. R. Martin	May
The Whistler and His Dog	Boy and Girl	Dorothy Alexander	June
Rendezvous	Com. Pantomime	Miriam Marmein	July
1935			
The Story of Peter Rabbit	Children	Ruth Wilson	Jan.
The Mericano	Ballroom	Oscar Duryea	Jan.
The Longshore	Ballroom	Rust & Deunigan	Feb.
The Hoop of Happiness	Group	Lucile Marsh	Feb.
Triflin'	Interm. Tap	Jack Dayton	March
Robin Hood	Solo	Carmen Glenman	Apr.
The Hollywood	Interm. Tap	Frank Hall	Apr.
The Wesleyana	Ballroom	W. C. Freeman	May
Inspiration Waltz	Ballroom	Louis Stockman	May
The Martinique	Ballroom	Oscar Duryea	May
Dance of the Gypsy	Character	Dorothy S. Lyndall	May
Rondine	Group	Dorothy S. Lyndall	June
Rainy Day	Solo	Norma Allewelt	June
Invitation to the Dance	Pantomime	Dorothy S. Lyndall	Aug.
The Villain Pursues Her	Novelty	Harry Berlow	Aug.
Flying Hands	Novelty	Dorothie Smith	Sept.
Piccolino	Ballroom	Dorothy Norman Cropper	Sept.
Trio Adagio		Grace Bowman Jenkins	Nov.
Fox Trot Novelty	Ballroom	Robert Hefftner	Nov.
Tango Variations	Ballroom	Bassoes	Nov.
1936			
Fox Trot Variations	Ballroom	Louis Stockman	Feb.
Circles	Novelty	Dorothy S. Lyndall	Mar.
Riviera	Ballroom	Thomas Parson, Margaret Burton	Mar.
Let Yourself Go!	Tap	John Lonergan	Apr.
Fox Trot Variations	Ballroom	Don Le Blanc	Apr.
Espanita	Group	Dorothy S. Lyndall	May
Tango Americain	Ballroom	Esther Pease	May
Tango	Ballroom	Thomas E. Riley	June
My Little Grass Shack	Hula	Vivienne Huapala Mader	July
La Bamba	Ballroom	Parson-Burton	July
Swing Waltz	Ballroom	Helen Powell Poole	Aug.
Valse Noble	Ballet	Lasar Galpern	Aug.
Swingology	Ballroom	Clement O. Brown	Oct.
Swing	Ballroom	Dorothy Norman Cropper	Oct.
Fifth Variation	Ballet	Ella Daganova	Oct.
Rhythm Tap	Tap	Bobby Rivers	Oct.
Las Sevillanas	Spanish	Angel Cansino	Nov.
The Collegiate Swing	Ballroom	Thomas Parson	Nov.
Elementary Fox-Trot	Ballroom	Albert Butler	Dec.
Intermediate Fox-Trot	Ballroom	Albert Butler	Dec.
Over the Hurdles	Novelty Tap	Harry Berlow	Dec.
Swing Time One-Step	Ballroom	Edna Rothard Passapae	Dec.
1937			
Su-zi-Q	Tap	Bernie Sager	Jan.
Pas de Deux from Le Lac Des Cygnes	Ballet	Nancy Knott	Feb.
A Girl, A Boy, A Locket	Pantomime	Dorothy S. Lyndall	Mar.
German Band	Ballet	Gladys Hight	Apr.
Swing Bolero	Ballroom	Henry Jacques	July
Flash	Tap	Gene Kelly	Sept.
Mazurka	Folk	Hazel Sharp	Oct.
The Big Apple	Ballroom	Thomas Parson	Nov.
Exhibition Rumba	Ballroom	Donald Sawyer	Dec.

NOTE: Order by date of issue, i.e. month and year and pay only 25c for each MONTH ordered regardless of number of routines issued as appearing in that issue.

DANCE MAGAZINE
520 West 34th Street, New York City, N. Y.

Enclosed find $..... for American Dancer, for which please send the following issues:

.....

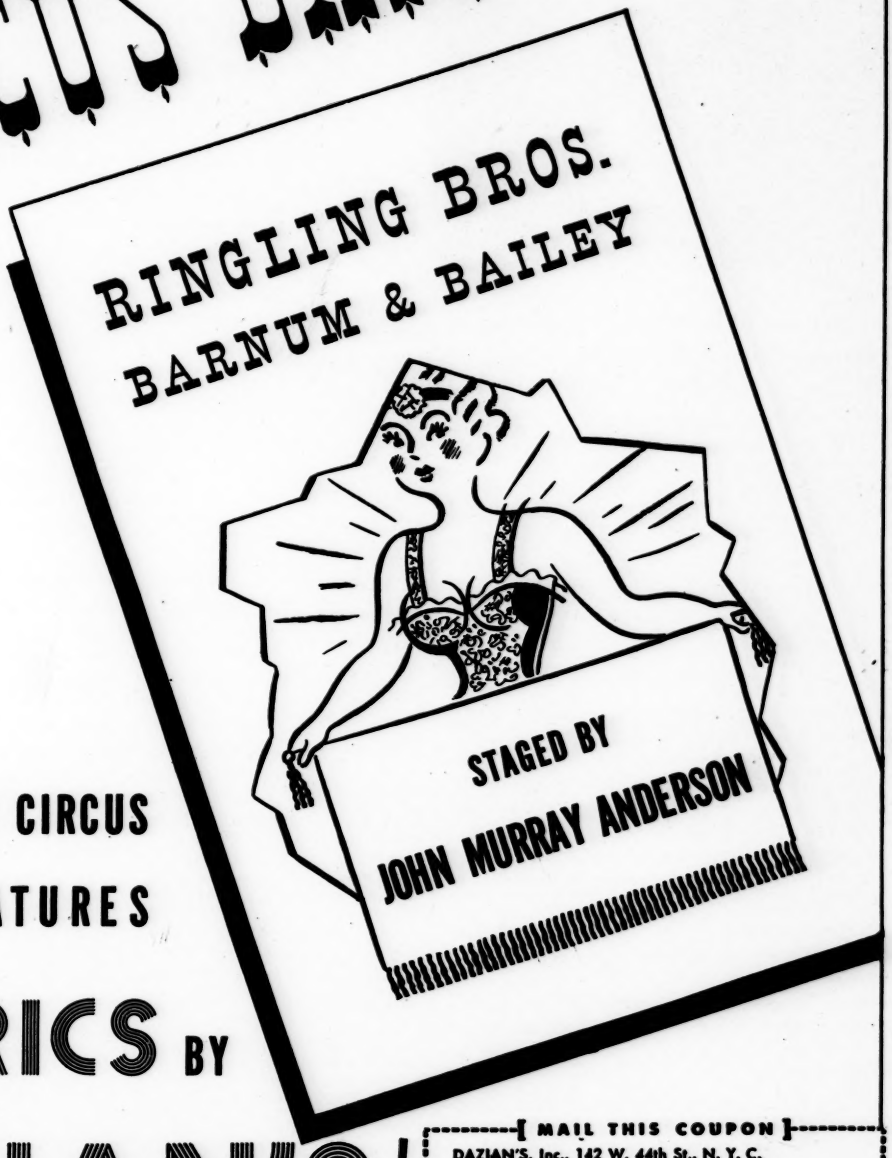
Name .....

Address .....

City ..... State.....

NO C. O. D. ORDERS ACCEPTED

CIRCUS DAYS...



THIS YEAR'S CIRCUS
AGAIN FEATURES

FABRICS BY

DAZIAN'S INC

THE WORLD'S LARGEST AND OLDEST COSTUME FABRIC ORGANIZATION

142 WEST 44th STREET • NEW YORK • • • EST. 1842

[MAIL THIS COUPON]

DAZIAN'S, Inc., 142 W. 44th St., N. Y. C.

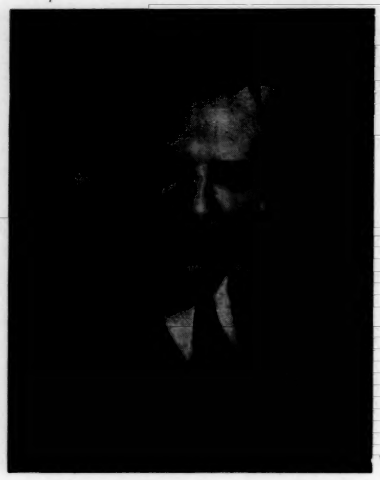
- ☐ Please register me for FREE copy of Dazian's Costume Fabrics for 1943.
- ☐ Please send information on Dazian's Design Service and Basic Patterns.
- ☐ Please send information on Hanging the American Flag in my home and studio.

NAME_____

SCHOOL_____

ADDRESS_____

CITY_____ STATE_____



MORE LETTERS FROM OUR READERS

We appreciate your letters, don't hesitate sending them, on any subject or any question. This is your magazine and you can help us to have it chock full of the information you are seeking. It's your clearing house of news, views and facts helpful to the entire dance profession. Whether you are interested in tap, ballet, folk, ballroom modern dancing or skating we want it to represent your interests.

Occasionally we get letters from Balletomanes and others, too, lambasting certain ballets or dancers. The complaints include everything from bad choreography, poor direction, unsuitable lighting, to bad dancing. In some cases the condemnation is just; in other cases it is not, particularly that about the dancers. There are, at times, unavoidable circumstances over which the artists have no control. I know of cases where booking agents have scheduled performances in jump towns so close that the artists had just enough time after a long bus or train trip to get to the theatre, make their change and rush onto the stage.

I fully sympathize with the artists. I know how hard they work and how hard they try. Therefore, I made it a policy, when I took over the American Dancer and Dance Magazine, to avoid harsh criticism as much as possible unless it was well deserved, as for instance in the case of an inferior artist getting a role when there is more excellent talent available. You, no doubt, have noticed that in reviewing we have refrained from unfavorable criticisms unless the performance was so rank that it is an outrage to the paying public. We usually content ourselves with writing up the good works and good artists only, and punish the bad ones by neglect.

We could fill our pages very easily with gossip and scandal, but we are not running this magazine for mercenary reasons. It is our earnest desire to hold it up as a mirror to a standard of clean and wholesome entertainment, fine art, as well as excellent teaching. When you consider that in this country, alone, two million children study dancing in private schools, and this is not counting those who receive dance instruction in public schools, you may realize why we take our job seriously. There are a great number of these children and their parents who eagerly read the studio copy of Dance. We know this to be a fact because not a day goes by without letters from pupils and parents in every section of the country asking for advice. Here are excerpts from these letters:

I am a constant and faithful reader of your magazine, DANCE, and I really think it is one of the best magazines on the market.

As I saw the Ballet Russe de Monte Carlo last week when they were here in Philadelphia, I wonder if you could answer a few questions. FRANCES CARBREY

A dance enthusiast

Dr. MacCloy suggested that I write to you for further information on my dance project and I sincerely hope you can find the opportunity to help me. As a member of the Dance Study Group and as partial fulfillment for my Master's in Dance at New York University, I am attempting to compile an annoted bibliography of dance theses, projects and problems. DORIS M. ACKER

A college student

I found your article on "This way to social poise," very interesting and wondered if you could give me the information that I am looking for.

I agree with you that professional dancing teachers put too much stress on steps and not enough on habits and philosophy. MRS. W. F. LECTURE

A parent

Upon receiving an answer to my subscription to "Dance Magazine", I wish to take this time to thank you sincerely for the courteous and immediate attention given me. I can't begin to tell you how pleased I really was when you added that you were starting my subscription with the April issue of DANCE. I had previously been informed that the April issue, with Alexandra Danilova's picture on the cover, was a complete ballet edition. Since ballet is the field I'm interested in for my future, I'm sure you realize how happy your thoughtfulness and consideration have made me. FRANCES CRETAN

A student

In your March issue there is a great deal of interesting material, and we in England are more than glad to have the opportunity of getting news of the ballet in the States. Dance Magazine is the only way we can keep au courant with the activities of the Ballets Russes, Ballet Theater, etc., and obtain news of the dancers who were our annual delight before the war. Keep it up, and please give us plenty of details of which dancers are with which company.

I answer your query "Do you read "Dance Magazine?" with a big YES. MARGARET JENKINS

We are resolved to do our share to maintain high standards and continual advancement of the dance profession. You can help us to do this job better by telling your friends and others in the dance profession how much you enjoy Dance, and prevailing on them to subscribe and read Dance regularly. Let's do it together. Only in unity is there strength.

Let's have your news and views.

Sincerely yours,

RUDOLF ORTHWINE, *Publisher*

DANCE
MAGAZINE

VOLUME XVII **june, 1943** NUMBER 7

Contents

Editorial	Rudolf Orthwine	2
Terpsichore Goes to College	Lucile Marsh	4
Beyond Technique	Dorothy Barret	6
Dance of Love and Death	Franklin Cummings	7
The "Met" on the Spot	The Reporter	8
Choreographer Unknown	Robert G. Reines	10
Ballet Page	Constantine	11
Movie Mirror	Rudolf Orthwine	12
Dancing with our Boys	Gordon Witt	13
News, Cues and Hullabaloos	Buz Z. Buzz	14
"On Edge"	Alan E. Murray	16
Standardization of Dance Terms	D. M. of A.	18
Portuguese Dancing in U. S. A.	Juan Beaucaire Montalvo	21

Cover: A camera study of the Scandinavian folk dancer, Liljon Espenak, by photographer, Gerda Peterich.

Rudolf Orthwine, Publisher and Managing Editor

Lucile Marsh, Editor — **Ormond Deignan**, Art Editor

T. Donn-Withey, Advertising Manager — **Oscar Fileppo**, Art Director

Mrs. Jack Manning, Circulation Manager

Constantine, Staff Photographer

Representatives

Chicago: ANN BARZEL — Atlanta: DOROTHY GUY

Boston: HELEN SCHULTZ — Cuban: FERNANDO ALONSO

Brazil: JAMES C. MacLEAN

Editorial, Advertising & General Offices: 520 W. 34th St., N. Y., U. S. A.

The opinions expressed by our contributors are their own and Dance Magazine assumes no responsibility for them.

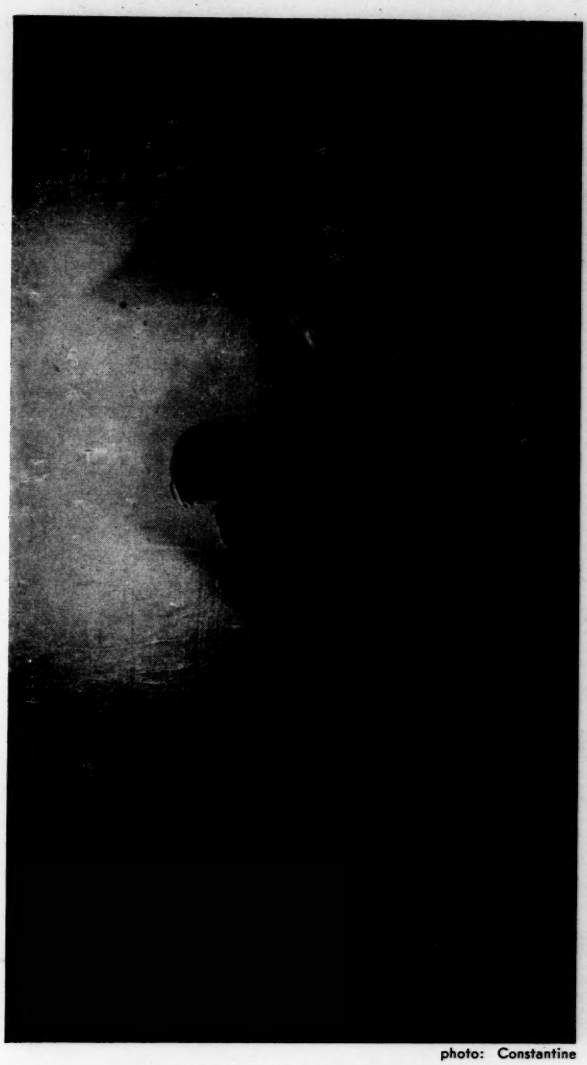


photo: Constantine

Harrison and Fisher, popular exhibitional dance team, caught at the apex of one of the many spectacular lifts and throws that pepper their artistic routines with unusual and exciting thrills.

Vol. XVII No. 7 — DANCE MAGAZINE — JUNE 1943

PUBLISHED MONTHLY BY THE RUDOR PUBLISHING CO., 520 West 34th Street, New York, N. Y. Rudolf Orthwine, president and treasurer; Lillian Orthwine, Vice-President; Jacob Landau, secretary. Re-entered as second class matter October 16, 1942 at the Post Office at New York, N. Y., under the act of March 3, 1879. Trade Mark registered.

Copyright by the Rudor Publishing Co., Inc. All rights reserved. Contents of the magazine may not be reproduced in whole or part without permission.

Unsolicited manuscripts, drawings or photographs are sent at the author's risk. Photographs cannot be returned. Price 25 cents per copy; subscription price $2.50 a year, $4.00 for two years, in the United States and possessions; Cuba, Mexico, Panama and Canada, $3.00 a year. Other countries, $3.50 a year. Subscribers' change of address must reach DANCE Magazine two weeks in advance of publication date. DANCE Magazine is protected by copyright and nothing that appears in it may be reproduced wholly or in part without special permission. DANCE Magazine accepts no responsibility for manuscripts, photographs or other material that may be sent. Manuscripts will be returned only if they are submitted with self-addressed and stamped envelope.

TERPSICHORE GOES TO COLLEGE

American colleges now have well organized dance clubs thru which our young, progressive student body should make a vital and thoroughly original contribution to today's dance.

by LUCILE MARSH

One of the most encouraging things that has happened to the Dance in America is that Terspsichore has gone to college, passed her entrance exams, made the fraternity of the arts, and established herself as a bright, beautiful, and useful addition to the college campus.

Those of us who took part in those first pioneering days of a quarter of a century ago, however, have not forgotten the trials and tribulations necessary to launch the Dance on her successful academic career.

I remember so well the first performance of the Dance Club which I organized at Smith College. The board of censorship came to the dress rehearsal, told me to put shoes and stockings on my Grecian dancers, and petticoats under all diaphanous draperies. That I failed to follow this ultimatum almost cost me my job. In fact, it would have, if it had not been for that brilliant and artistic educator, President Neilson who believed the new "Dance Club" had brought something vital and important to the Smith College Campus.

At about this same time Barnard College was developing a Dance Club out of its dancers from "Greek Games", and Margaret D'Houbler was sending out her disciples to establish Orchesis Clubs at various schools and colleges, patterned after the dance club at the University of Wisconsin.

Much later, a Symposium of the Dance was held at Barnard College in which a number of colleges showed what they were doing in the field of the dance. Unfortunately, the following year a group of New York Moderns gained political control of the board of try outs and excluded all applicants except those that measured up to New York modernistic standards of dancing. This, along with the fact that in most colleges the physical education department handled the dance, and therefore, were more sympathetic to a gymnastic approach, gave the New York Modern Movement an edge in the college group.

In 1938 at the National Meeting of Health in Physical Education Association at Atlanta, Georgia, the southern and western groups rebelled against the dominations of the New York Modern expression of the dance and passed a resolution that the dance be featured and promoted in the colleges as "Dance" and not as "Modern Dance". Although this has not been carried out, it was a step in the right direction.

This year at the Third Annual University Dance Performance held in the Kaufman Auditorium of the Y.M.H.A. there were only four colleges participating and three out of the four were 100 per cent New York Modern.

To make its proper contributions to the Dance, the college front must free itself from the domination of any school, clique, or political faction. To every girl who goes to college with a fine dance background from her local dance school, the college dance club should offer opportunity to carry on her dance interest. This alone requires that college dance clubs should be broad enough to attract students from every field of the dance, ballet, tap, acrobatic, Duncan, folk, ballroom, as well as modern.

Then college is supposed to be a place where narrow ideas give place to broad ones; new ideas are tested with the knowledge of historic backgrounds; and individual preferences are enriched by contact with other viewpoints.

The third Annual University Dance Performance which was held last month is not by any means a cross section of what is going on in the dance throughout the colleges in the country.

Just the other day Miss Betty King of Akron, Ohio, paid us a visit and told us how the Civic Ballet there had grown out of Dr. Gross' Xmas Festival at Akron University.

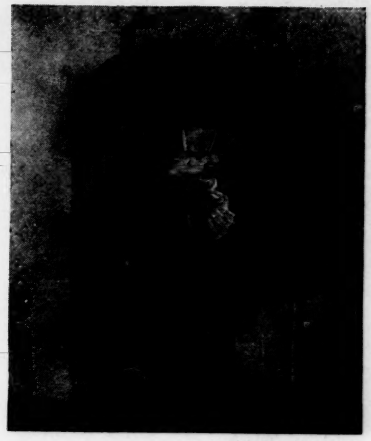
Randolph Macon Woman's College Dance Group of which Eleanor Struffa is director, gave a timely and intriguing dance program featuring the much discussed "Gremlins".

The Dance Group of Louisiana Polytechnic Institute gave a concert at the Harvard Auditorium in Boston. The program consisted of "Shindig" a number based on square dances; "Blues" a jazz offering, "Greek Archaic", showing dance movement limited to two dimensions; "Primitive Study", showing healing by the witch doctor; and a study worked out in words, music, movement and pantomime satirizing the modern "Murder Mystery". Barbara Thomas is the instructor of the group.

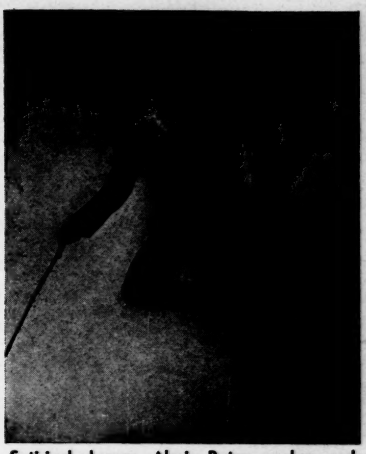
From Sweet Briar we hear that there are three dance clubs, the elementary group called "Tanz Zirkel". (We suggest the American translation would be much more appropriate); the intermediate group known as "Dance Group"; and "Choreography", the most advanced group. These all cooperated to produce the spring dance festival this year. Miss Frances Davis is the instructor of the group.

The College of William and Mary presented Thurs-

The camera catches character-ballet dancer Valentina Belova at the peak of a jump and proves she performs this with great ease.



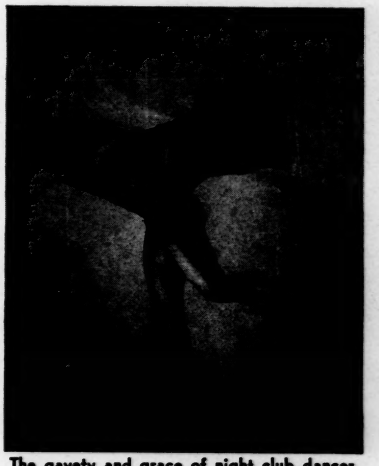
Zane Irvin as "The Ballet Student" reveals the charm and grace which lie in the traditional classic poses of the ballet school.



Satirical dancer, Alexis Rotov, makes work easy for the photographer—except for the danger of causing him to burst into laughter.

This dance portrait of Hanya Holm was taken while she improvised for the camera. One idea governs the harmonious movement.

Jane Dudley, whose warm and deep feelings are present in all of her dances, is shown here in "Canto Flamenco", her latest work.



The gayety and grace of night club dancer, Beatrice, as she glides into a soft turn are the drawing qualities of this photo.

These are some of the delightful dance photos made by Gerda Peterich and exhibited by the Y.M.H.A. for the College Dance Clubs' program.

day, May 6 a very successful dance recital. One hundred and nineteen dancers participated in the program which was designed to show how dance progresses from physical exercise to an art form in which the body portrays an idea. The recital was presented under the direction of Miss Grace Felker, Assistant Professor of Physical Education at the College and teacher of modern dance. The program was especially noteworthy because it included the Greek choral dance taken from the "Antigone" of Sophocles with the cooperation of Dr. George Ryan, Associated Professor of Greek, who supervised the costumes and the translation from the Greek and with accurate choreography done by Iris Shelley, student of Greek and of the dance.

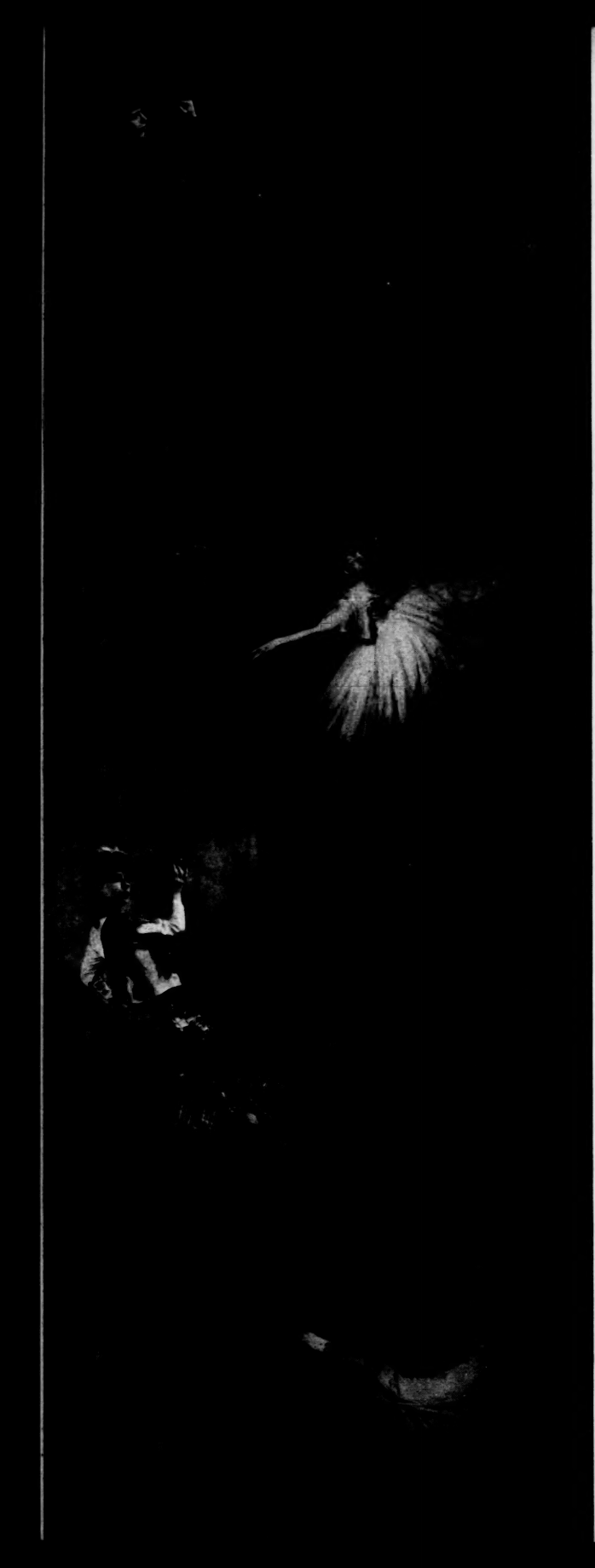
There is an increased interest in the dance form at the College which has been stimulated during the past two years by the formation of two dance clubs which have proven very popular.

But to get back to the Third Annual University Dance Performance. The outstanding program was given by the Dance Club of the University of Pennsylvania under the direction of Ruth Alexander. This group showed the broadest and most advanced mastery of movement, the most interesting and varied dances, the greatest sense of dance feeling, and last, but not least, the best soloist, a graduate student, to be sure, but still a member of long and good standing in the Dance Group.

The other groups are to be congratulated on their serious and dedicated attitude toward their work. The defects of their programs are to be blamed more on the leaders than the students.

The first and most obvious question that would pop into any one's mind that afternoon was, "Why should colleges from western New York State, northern Vermont, and Bronxville, N. Y. all produce themes, movements, and postures so alike that it was hard to tell when one club's program stopped and another's began?"

(*Continued on Page* 32)



BEYOND TECHNIQUE

by DOROTHY BARRET

A ballerina of Diaghileff's company once corrected my toe stance and told me, "You know it wasn't until I was ready to retire that I learned to stand on my toes properly." Luckily, she had not postponed her career until she perfected this technique. I doubt whether she or her audience or Diaghileff, himself, ever noticed the lack of it, for she was a great favorite.

As a child I studied in the Duncan and Denishawn traditions. I loved to dance, and when I danced, my joy was so intense that I communicated it to others. Although I only did a hop, skip and a jump, they liked it in California. When I came to New York, I thought that all I had to do was to dance for a producer and he, too, would like it. I guess every dancer who comes to New York feels that way.

I had to learn painfully and quickly that I had come to a place where unpolished talent was not enthusiastically received. More important, and taking longer to learn, was the fact that the necessary wear and tear of polishing should not obscure the original talent.

When I arrived in New York I danced for everyone I could. They took my name and address and wrote one comment to remember me by. I saw it many times, and it was always the same, "Good expression".

My first job was in one of the big movie houses. I was dressed as a ragamuffin and gesticulated wildly to the tune of the "Marseillaise". It only paid $25 for the week, but it was my great opportunity. Someone would be sure to notice my fire, even though I stood behind a gauze curtain. Nobody did.

After a week of this, the director asked me, "Do you want to dance or do you want a job?"

I found it a difficult decision, but I thought I could always dance in my own way, so I gulped and said, I wanted work. He advised me to study ballet, and referred me to one of the major studios.

The first day in class I wept. I had no idea what I was supposed to do, and no one told me. It was as though I had never danced before. After a week I was told to wear toe shoes, and was yelled at if I didn't do thirty-two echappés. My feet would give way as I walked home from class. When my month's tuition was up, I stopped.

I went back to the dance director, and he gave me a job with five other girls doing a doll number on toe. Dancers who had been rejected sat on the sidelines and

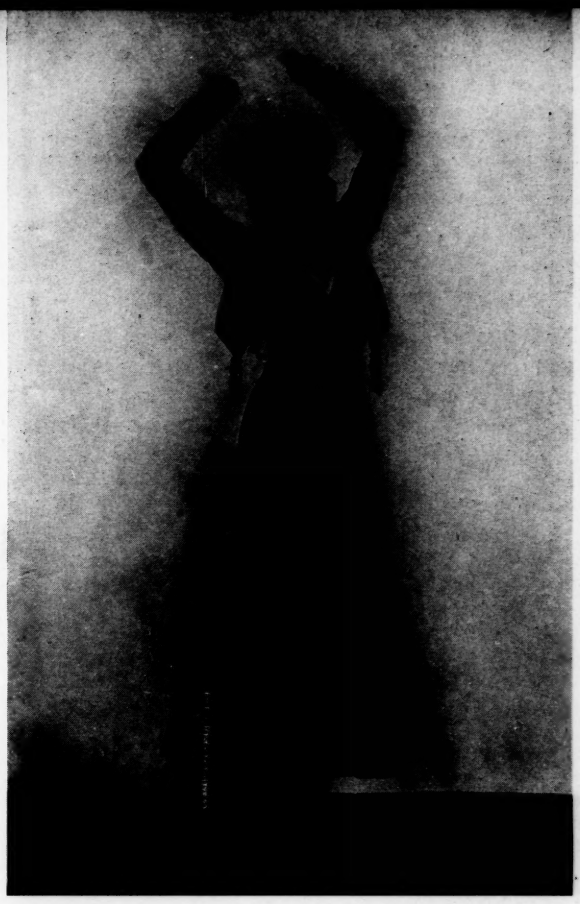
(*Continued on Page* 23)

photo: Constantine

Running the gamut of dance techniques, Dorothy Barret here shows her ideas of making dancing expressive in the four famous idioms: Modern, Classical Ballet, Oriental and Duncan. This message is the basis of one of her Lecture-Demonstrations in which these four dances are featured.

A DANCE OF LOVE AND DEATH

by FRANKLIN CUMMINGS



Artemisa Calles, distinguished daughter of ex-President Calles of Mexico, dancing one of the most famous Spanish dances of which our story teller writes at length here.

Whirling on the ballroom floor, swaying backward with decorative seductiveness, stamping her high-heeled slippers in mad caprice, always to the music of the castanets, the silvery clicking castanets, the dancer quickly captured the complete attention of the tea-time crowd in the Kursaal at San Sebastian on a summer day when Spain was still a monarchy. The buzz of conversation died down, the sipping of tea was for the moment forgotten. I had seen many Spanish dancers in my time, but here was an arresting charm which set this ballerina apart. The girl was not beautiful, I discovered but she had a personality, power and a flair for using the costume of her art.

A great white comb called attention to the blackness of her hair, and the effect was still further carried out by the severe blackness of her dress and by its freedom from all ornaments except a big red rose at the waist and the embroidered flowers at the hem of the skirt. Her piquant nose and brilliant smile won the friendliness of her audience, and her coquettishness of manner added a flavor which I found irresistible. Her's was, indeed, the dance of love.

"Who is the ballerina who dances so well the dances of your country?" I inquired in my best Spanish manner of the waiter, as he made a cautious approach with my pot of chocolate.

"She calls herself simply Manuelita, senor, but her father was Victoriano Gomez, the greatest bullfighter Spain has produced in a generation. He was killed in the arena six years ago in Madrid. The king and queen were present and sent flowers to his funeral. He was a brave man and none has taken his place."

At this moment the dancer, in her madcap whirl, drew near my table and suddenly turned full upon me an expression of such profound sorrow that I instinctively felt she had divined the nature of my question. Looking into the tragic black eyes which met mine, I had the uncomfortable sensation that I had intruded upon an ever present grief, and I reproached myself for having been guilty of such obvious curiosity.

The music stopped, and she retired amid a storm of applause, only to reappear a few moments later in a purple gown, against which she carried a coral-colored fan. But even the dashing style and the wild grace of her encore could not make me forget the deep melancholy of the gaze which I had encountered.

I kept thinking of the girl later that evening while walking on the Paseo de la Concha, and I was reminded, when the king's automobile whirled by in the direction of the Palace of Miramar, of the compliment that had been paid her father by royalty. In my mind's eye I pictured the great bullfighter lying in the dreadful quiet of death in a darkened room with white candles blazing above him and Manuelita, a mere slip of a girl, tiptoeing in with the floral piece brought by royal messenger. Unquestionably, even now, the applause for her own art must bring back echoes of the applause for which her father had died. This, of course, accounted for the hurt look in her eyes which had lingered with me so hauntingly.

San Sebastian lies in the base of a crescent, the horns of which are tipped with an old light-tower and a deserted castle. It is dazzlingly pink and white in the morning sunshine, but its moods and colors change with those of the sea as the hours pass. I became so fascinated with the beach life for which it is so famous that a week passed before I paid a second visit to the Kursaal. I went back hoping again to see the dancer who had affected me so strangely, but I was doomed to disappointment. Her place on the program had been taken by a guitar-playing couple. In dismay, I called upon the waiter for explanation.

"Ah, senor, Manuelita has gone away these two days. It is whispered that she is going to marry soon, very soon. Que lastima!" he exclaimed and genuine regret was conveyed by his tone.

"And who is the lucky man?" I asked with real interest.

(*Continued on Page* 20)

THE "MET" ON THE SPOT

The Opera Guild's Round Table, in a spicy and decorative session, brings into the open a long standing discontent on the status of the ballet in New York's Opera season.

One of the most important things that has happened to the dance in a long time was the Metropolitan Opera Guild Round Table on the Dance held last month at the Metropolitan Museum of Art.

Under the gracious, tactful and delightfully witty guidance of Mrs. John DeWitt Peltz the afternoon was at once iconoclastic and entertaining.

Mrs. Peltz opened the afternoon with some wise and witty remarks about the marriage of opera and ballet. She pointed out that both the opera and the ballet were born out of wedlock (not outside of wedlock, please note). But the subject of the afternoon was one of another marriage, that of opera and the ballet. Mrs. Peltz also pointed out that the friends of the bride were never satisfied with the groom; the same was true, of the attitude of the groom's friends toward the bride; and it would be, no doubt, particularly true in the afternoon's discussion of the marriage of ballet and opera.

Edward Johnson represented the groom in an amusing speech in which he confessed he won his first professional engagement not because he could sing, but because he could waltz. He also acknowledged that the ballet, like a perfect bride, brought youth, beauty and grace to the opera as well as atmosphere, mood and color.

He also stated very definitely that opera's idea of ballet was to have it technically correct, danced by talented young dancers, and fitting the traditional opera frame.

Anton Dolin was the next to speak and acquitted himself most graciously and courageously which is always a difficult combination, and especially so in relation to the Metropolitan Opera Ballet situation. He apologized for anything he might have to say in the cause of truth and the good of the dance. Then he went to town! He said the ballet at the Met should be of the same calibre as the singing there. The people who go to the opera should see dance stars as well as hear opera stars. He demanded one evening a week for ballet and assured them if it was good enough, it would pack the Met as the Ballet Theatre had packed it this spring.

"You should have a first class ballet instead of the inferior ballet I feel you have now," finished Dolin with the courage of his conviction. Loud applause greeted the climax of his speech.

La Meri spoke next and pointed out that the purpose of opera, according to Mr. Johnson, was entertainment, but the *raison d'etre* for the dance of India was the worship of God. Therefore, the authentic Hindu dance cannot function in opera, but the classic dances of China and

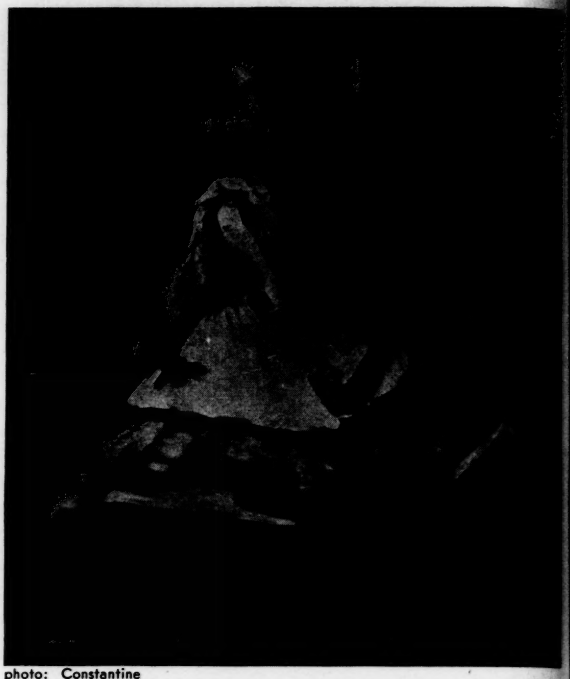


photo: Constantine

Argentinita caught in one of her most vivacious movements, sparkling thru the sequences of her colorful Spanish dances.

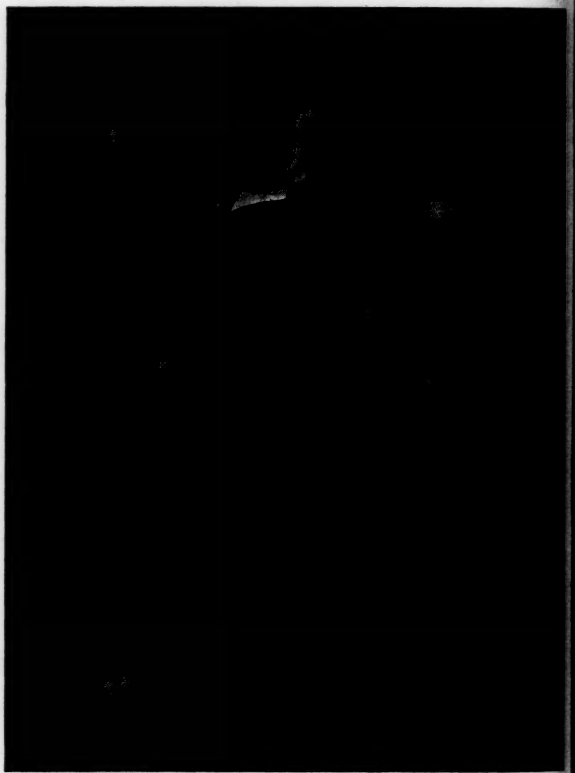


photo: Constantine

Anton Dolin minces no steps when he dances, and no words when he speaks on the dance, as everyone now knows who attended the Opera Guild Round Table, and heard him hold forth on the "Met".

Japan are built on custom and, therefore, may function in opera to give authentic atmosphere. The same is true of the dances of Northern Africa and Spain. But if they are to be used, they must be handled by an expert. Chinese hands at the end of ballet arms give poor atmosphere.

La Meri then did an Invocation to Shiva, an authentic dance from South India to demonstrate her point of religious motivation versus entertainment. But, believe it or not, the audience showed great interest and expressed enthusiasm for the performance.

Ruthanna Boris and Alexis Dolinoff then danced the Oriental Dance on toe from *Lakmé*. Dolinoff spoke with ease and charm in defense of the ballet dancers, pointing out, if they were given more opportunity, they could do more. He recalled if any rehearsals had to be cut out, they were always the ballet's. The dancers always had to do the things no one else wanted to do. They were used in dramatic scenes because they moved more expressively to music. Incidentally, the "Box Office" was always greater for the operas which had ballets. He also recalled that the Paris Opera was billed as "of music, of dance, and of opera". A very natural, ingratiating and point scoring speaker was Dolinoff!

Agnes DeMille was the next champion of the cause and a very fervent speaker she turned out to be. She pointed out that America had no National Theatre (was this supposed to prove we were a democracy?) and the Met had been one of the forces that had taken the place of a National Theatre. She asked that the Met function for dance as well as it had for the art of singing. She then pointed out that America had produced the three most famous dance artists of the 20th Century, Duncan, St. Denis, and Graham. America had led the dance world in concert, theatre and ballet, but no American dancer, or American choreographer had ever been invited to appear at the Met.

In Europe young dancers and choreographers had the opportunity to grow up, learn, and develop in opera ballets, but not in America!

It is not a question of expense, because dancers are cheaper than any other good talent in the theatre. They do more just for love of their art than most. All the dancers ask is that the Met open the door to the dance.

DeMille proved an eloquent, tactful speaker but she packed her statements with plenty of dynamite.

Boris and Dolinoff again gave dances from the opera, and Argentinita danced authentic Spanish dances to loud applauses and bravos from the audience. The meeting then turned into a discussion forum.

In spite of Mr. Johnson's amiable and interesting rebuttal and staunch defense of the Met's dance policy, it was quite evident, the Met didn't have even a toe point left to stand on, to say nothing of the proverbial leg.

In all fairness to the institution, certain inevitable problems, briefly hinted at the Round Table of the Guild, should be mentioned here. The average opera ballet calls for only six to eight minutes of performance, hardly an appealing assignment to the ambitious dancer. The stage is crowded by the chorus and supers, the business is often hampered by the directions of the composer.

Then again, the repertory system results in the repetition of a given ballet at intervals of a fortnight through a twenty week season. This would make it difficult to secure guest stars who would find it difficult to eliminate conflicting duties elsewhere for so long a period.

(*Continued on Page* 32)

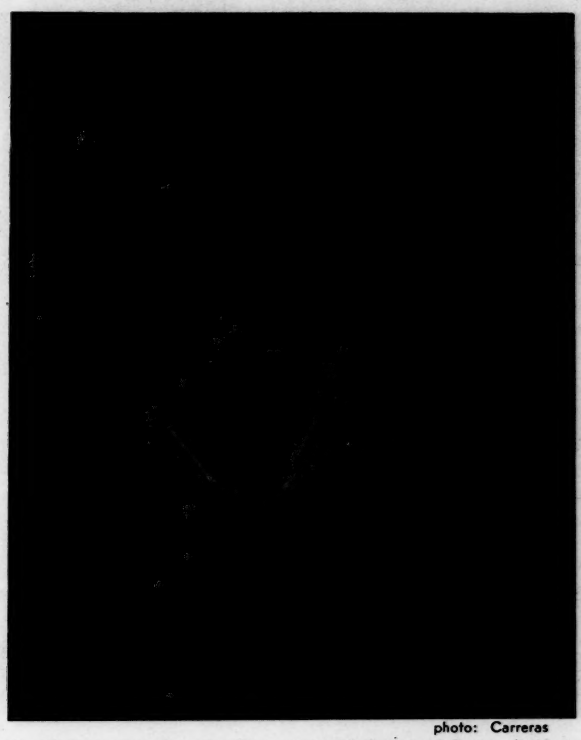
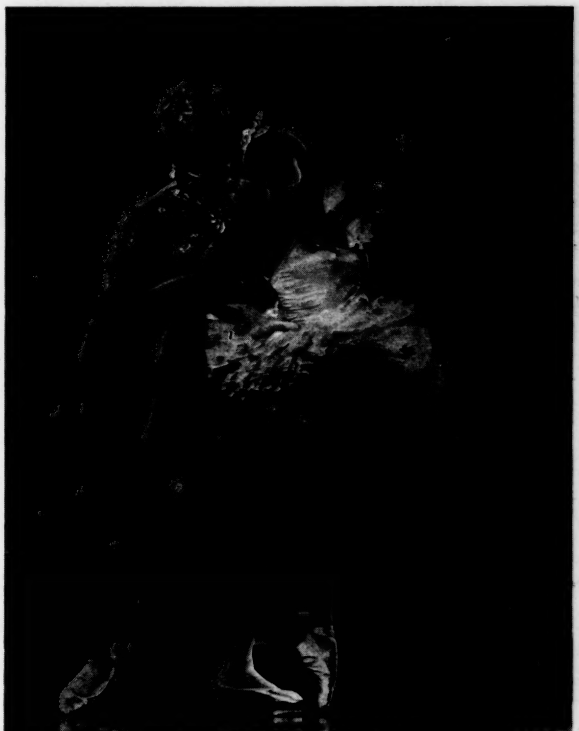


photo: Carreras

La Meri, is not only a lovely exponent of dances of East and West, but a charming and convincing speaker on the subject.



Ruthanna Boris and Alexis Dolinoff, soloists at the Met, gave generously from their repertoire of opera dances to add to the decorative side of the Opera Guild's program.

CHOREOGRAPHER UNKNOWN

by ROBERT G. REINES

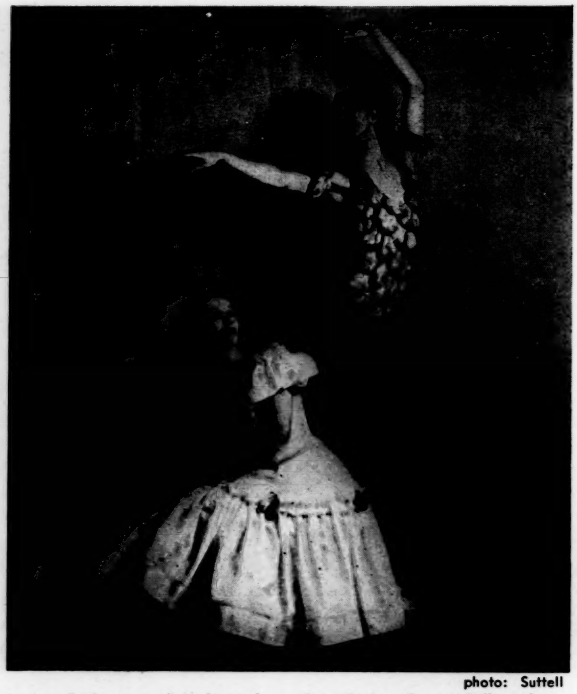


photo: Suttell

Lucien Prideaux and Lydia Arlova, San Carlos Opera Ballet, dance a lovely moment in "Spectre de la Rose", Fokine's exquisite ballet. Currently, Prideaux and Arlova are appearing as soloists in the ballet of the San Carlos Opera at the Center Theatre.

Great puffs of fluffy clouds hung low over the tops of the trees. In some places they were almost pure white, and in others, tinted with the varying shades of violet deepening from a delicate lavender to vibrant purple. They were piled layer upon layer with only here and there a glimpse of a leaden Spring sky. As the soldier lay on his back watching them through the tree tops, they seemed to stand still. Only rarely did he see a small whisp detach itself from the parent group and set out on its voyage of exploration, alone. The foliage of the trees formed a perfect frame for his cloud picture, holding it into a well-proportioned composition. The trees around him were nearly all evergreens, and he liked the cool blue-green contrast against the pale background. To be sure, this spot among the trees hadn't been chosen for its beauty by his Commanding Officer.

"Evergreens," he had said "form a good protection against aerial observation in winter as well as summer."

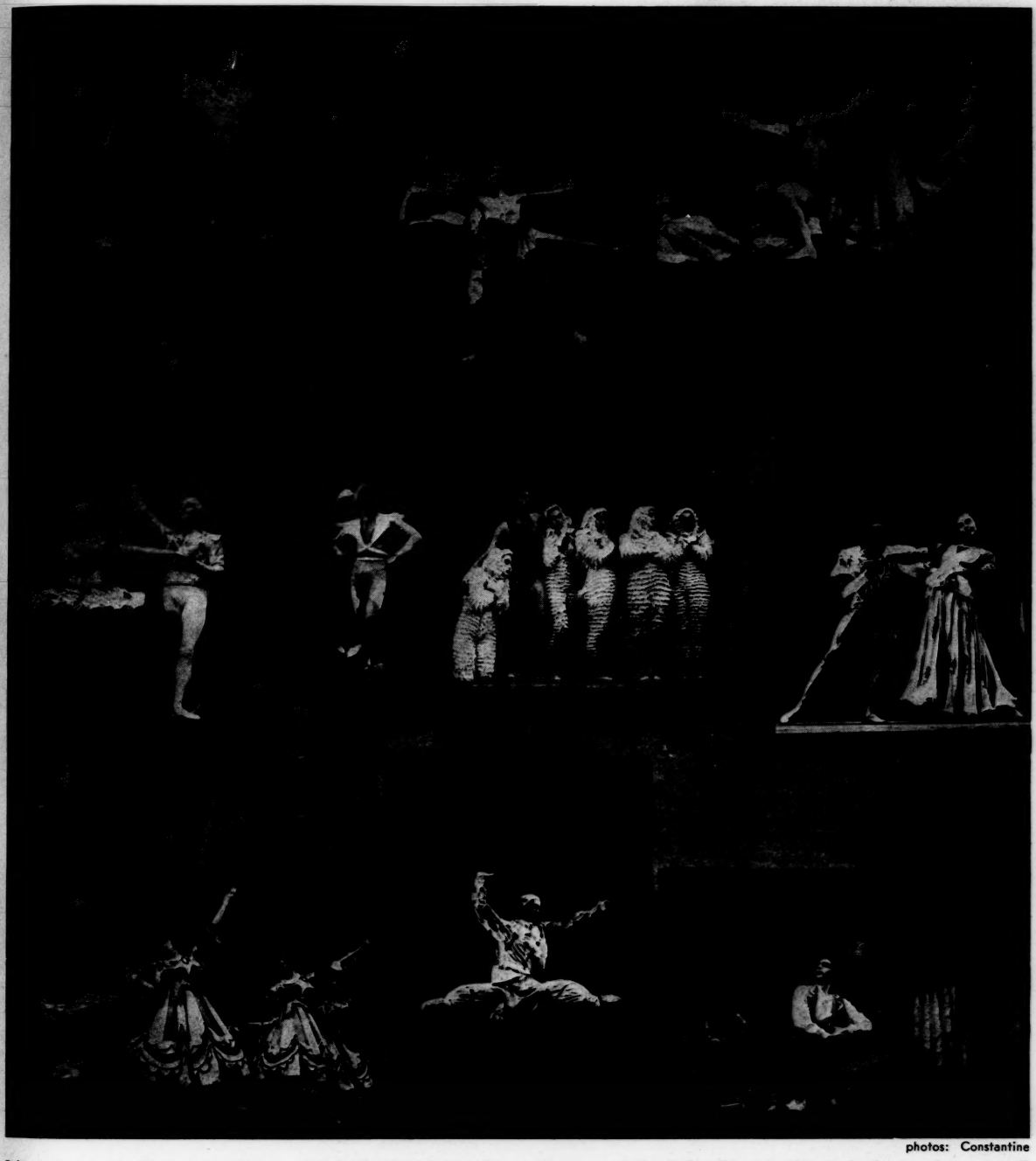
Then too, the needles made him a bed, soft in comparison to the rocks and still-frozen earth of other parts of the reservation. There were a few oaks nearby, which contrasted sharply with the evergreens. Some of the branches had dried, leaving only brown leaves in little bunches here and there to break their bareness. With the slightest breeze, they rustled and tittered like maiden ladies at a tea. Otherwise, however, they stood gaunt and bare, their branches reaching upwards as though clutching at a cloud to cover their nudity.

The soldier's revery was interrupted by the realization that the knapsack on which he was lying was making him uncomfortable. In changing his position, he had to be careful not to crush the five little fronds of Christmas fern growing there by the base of that tree. The plant's fresh greenness was such a welcome relief from the brown needles that covered the ground. Although it was a strong little plant, it could hardly withstand being crushed under a thirty-six pound knapsack. As he moved into a different position, he became increasingly aware of his general discomfort. As "an ideal rest for the back during a 'break' in a march", he felt his pack's qualities had been greatly over-rated. His arms, crimped from holding his gun pointed towards the sky, wanted rest too. His steel helmet was hard and did not fit too perfectly. A hefty crack on the back of the skull was often his payment for not being careful how he lay his head. Gloves would have handicapped the handling of his gun, but without them, his hands got cold, and his fingers stiff. His shoes however were his chief complaint. Their high tops rubbed his Achilles' tendons until they were all raw and red. His feet felt so heavy and clumsy in them, he was sure the shoes weighed considerably more than the required pound each. How completely different these were from the soft, pliable, kid ballet shoes he was used to.

He wondered if he'd ever dance again. Probably not, he thought. Army training is not good for the muscles of a dancer. Through his mind ran sketches from the ballets he used to do. It seemed so long since he'd waited in the wings for his entrance. There was *Les Sylphides,* with its tulle-skirted *corypheés.* His role in that one, the Poet, (the only male role in the ballet), was difficult, but not so complicated as his part in the *Nutcracker Suite. THERE* was a test for a dancer! Its beautiful decor and costumes and the splendid choreography of the "Snowflake Scene"

(*Continued on Page* 30)

PERFORMANCE SHOTS of THE BALLET



photos: Constantine

Believe it or not. these photographs were actually shot during the performances of the Ballet Theatre's New York Season, by our staff photographer, Constantine. Top, left to right: Andre Eglevsky and Rosella Hightower in "Copellia"; Andre Eglevsky and Vera Zorina in "Apollo"; Anton Dolin and Alicia Markova in "Sylphides". Middle, left to right: Alicia Markova and Anton Dolin in "Aurora's Wedding"; Jerome Robbins, Jean Hunt and Andre Eglevsky with corps de ballet in "Helen of Troy"; Richard Reed and Alicia Markova in "Romeo and Juliet". Bottom, left to right: John Kriza, Jean Davidson, Georgia Hiden and Sono Osato in "Tricorne"; Herbert Bland, Yura Lazovsky, Nicholas Orloff in "Aurora's Wedding"; Leonide Massine in "Tricorne".

THE MOVIE MIRROR

by RUDOLF ORTHWINE

Fred Astaire and his new partner, charming Joan Leslie, in a romantic routine of RKO's coming motion picture, "The Sky's the Limit".

★

The other day I witnessed what was to me a very interesting program of Dance and Music at the Little Carnegie. The program was featured as Ballet Russe de Monte Carlo plus Carmen Amaya, Katherine Dunham and Paderewski. The Ballet Russe was represented in two works, "Gaite Parisienne" with music by Offenbach and "Capriccio Espagnole" with music by Rimsky Korsakoff. Having lived in the ballet world for almost ten years I naturally was immensely interested. The music, scenery, and dance were executed superbly. Yet large ballet attractions cannot be sold to the general public as entertainment until more laboratory work is done to bring it up to date with the demands of the picture going public. This can be done, in my opinion, if the objectionable features are eliminated of which the worst apparently is a technical fault in photography. It is most irritating to be enjoying a dance scene, and suddenly have it obliterated by camera jumps showing a spot now in center, then in a corner, with action here or there cut in halves or quarters.

Next, not so serious, but necessary for good productions, is the artist's make-up. Much thought and money is spent for good scenery, beautiful costumes and good orchestration, but apparently little thought is given to proper make-up. In some instances, the make-up is artificially over done or it is made extremely noticeable by a haphazard dab here and there.

Last, is the important addition movie directors must make. Here is a chance for them to show our present ballet managers how to make ballet not only interesting to the American Public but profitable in pictures by making it a merger of all the arts, including speech and song. I am sure the movies have the talent to add the proper narration and lyrics. I am convinced that ballet or dance shows will some day rank among our outstanding movie attractions if some alert Hollywood director will give the above constructive criticism serious thought and go to work on it.

On my own, I am now making a research on the technical question and expect to solve that problem shortly. Also on the question of speech and song, I stressed this necessity for the theatregoers appeal when I was president of the Mordkin Ballet, and afterwards with the Ballet Theatre, and at that time it was tried in a Tudor and a Loring Ballet. To me the results were encouraging, but naturally like everything else in its infancy, it needed further refinement and I am sure there are several choreographers who could get thru experimentation the desired effect if the proper backing could be given.

Unlike the ballet transmission to the silver screen, the camera is doing a good job in solo dancing where the scope of action is narrowed down, as in the case of Carmen Amaya, who with her fiery temperament coupled with snappy Spanish tunes holds the public's interest without effort. This was also the case of Katherine Dunham with her Negro dance and rhythms. Paderewski in his piano recitals is an outstanding thrill for every music lover. The recording and camera did a marvelous job with it. I hope this showing will be repeated frequently.

* * *

Tales From A Dancer's Album

We promised not give his name away, but we can tell the story. A high salaried and well known dancer, who recently has been seen in a Broadway show, was approached by a grande dame type with the intent of hiring him to dance for a fashionable society soiree. "And, what do you charge for appearing, my man?" crooned the beldame. "One hundred dollars," said he. "Very good," said she, "only you understand, of course, you are *not* to mingle with or converse with the guests." "In that case, madam," he said, "my fee will be twenty-five dollars" . . .

Ballet is featured in new movies. Left: The corps de ballet in MGM's "DuBarry Was A Lady". Right: Lily Norwood and Michael Panaieff in Warner Brothers picture "Mission to Moscow".

DANCING WITH OUR BOYS

We have so many letters asking for advice on how to conduct dance classes for serivce men that we looked around to find someone that had first hand experience with the situation.

Three months before Pearl Harbor, Gordon Witt, could see the writing on the wall and volunteered his services to teach ballroom dancing to service men. Mr. Witt, therefore, has had more experience than most handling this problem at Fort Slocum, Fort Hamilton, and the various "Y"s where he gives classes for service men.

I saw Mr. Witt teach at the Westside Y.W.C.A. at Tenth Avenue and Fiftieth St., N.Y., a short time ago and was amazed how easily he handled the whole situation.

In the first place, the Westside "Y" goes in for the dance in a big way. It has two juke boxes for free dancing on one floor, a weekly evening of square dancing usually called by a real hillbilly that turns up among the soldier guests (the Army orchestra also volunteers to play for the dancing) and frequent dance parties for service men, besides Mr. Witt's classes in ballroom dancing.

Talking to Mrs. James Purcell, program director, who had just been up all night throwing a party for the French Fleet, I learned that French sailors danced beautifully, especially the waltz.

But to get back to our dancing class, Mr. Witt says that he is willing to give his time to this as his share of War Work, because he knows there is nothing better to relieve the tension of the boys, keep up their morale, and build personal self confidence.

Mr. Witt showed me a letter from one of his pupils who is now with the Armed Forces in North Africa. The boy writes, "to know how to dance is about the best way in the world to meet a girl. The girls here do not talk to strangers, and if you don't talk French you just cannot get acquainted, so in order to meet a girl, you must know how to dance".

Then, recently Corporal Jack Felice (formerly of the dance team known as Jack and Jill) who is now at Fort Slocum said that he sent about twenty of his recruits to Witt's class one evening. When they returned, he asked if they had learned anything. They all were enthusiastic about the class, saying how much more confidence they had gotten from the class, and that Mr. Witt had made it so easy and enjoyable for them.

Here are two of the secrets of Mr. Witt's success. He makes it easy and enjoyable. He is always good natured, patient and enthusiastic about his teaching. It is obvious to everyone that Mr. Witt believes in his work and loves to do it. His enthusiasm is immediately transferred to the boys. He is always friendly, and the boys feel he is personally interested in their success. That's why they remember to write grateful letters to him when they get over sea.

I interviewed one tall, good looking southern boy at the class who was dancing particularly well. He said he had never danced before he came to Witt's class. His name was Eugene Speer and he was from Carolina. It seems he had always wanted to learn to dance but this had been his first opportunity. He was getting a big kick out of it and never missed a class, if he could help it.

Mr. Witt stresses that teachers must approach this work as service to their country. There must be no commercial angle. You must give the boys all they can take as fast as they can master it. Sometime their ships leave after just one lesson, so that lesson must not be wasted preparing for the next one that the boys never get.

Grading is impossible because you have all levels, and sometimes a different group every night. You, therefore, have to teach the same fundamental principles with a variety of steps. You must have some easy, some advanced and some real tricky steps, all in one lesson. The boys are always cooperative when they are really learning something.

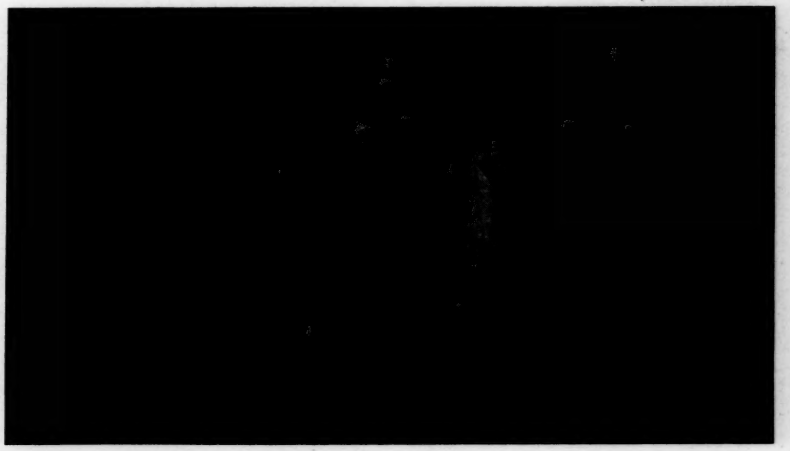
Mr. Witt also stresses the need of organization. The teacher has his hands full just teaching. The Westside "Y" is certainly on the job with the organization. There is charming Mrs. Purcell there to interview the boys who happen along and want to know what's going on.

Mr. Witt has his own attractive assistant who demonstrates with him. All the girls who dance with the boys are trained hostesses from the "Y". Besides this training, Mr. Witt gives the girls a periodic talk every little while to help them to be of maximum assistance to the boys in class. They, too, must be imbued with the service idea. They must come regularly, be cordial to all the boys and dance only what is being taught.

Along with the dancing, Mr. Witt explains how to ask a girl to dance, how to take leave of her, how to introduce, and the simple social amenities that always go with the ballroom dance. Being southern, he d o e s this with particular ease and charm and dispels self-consciousness on the part of the boys.

(*Continued on Page* 27)

Gordon Witt teaches our sailors and soldiers, and those of our allies at the West Side Y.W.C.A.
photo: Constantine



ERNEST
BELCHER
University of the Dance

ANNUAL
SUMMER
NORMAL
SCHOOL
For TEACHERS
and DANCERS

July 6 to July 30, inclusive

This Normal Course will give the fundamental technique and artistic style essential to every successful teacher or dancer. It follows a graded system of teaching and shows step by step the method of progression from beginner to professional dancer. It includes graded bar work, technical terms, center practice and many graded combinations and dances for the beginner, intermediate, advanced and professional students with complete notes and descriptions of all dances taught.

FINEST FACULTY ON WEST COAST

BALLET—Ernest Belcher
SPANISH—Eduardo Cansino
TAP—Al DeRea
HULA—Leiana
ACROBATIC—Sam Mintz

Separate Normal School Course in each Dept. and
Certificate awarded on completion of any course
Special TECHNIQUE classes daily in Ballet and Tap for visiting students.
Popular "Routine a Week" class in Tap
Write for Further Details

607 South Western Avenue
Los Angeles, California

San Francisco
Ballet School
Summer Session
June 6 to August 28

WM. CHRISTENSEN
Company Director
HAROLD F. CHRISTENSEN
School Director

236 Van Ness Ave. San Francisco, Calif.

EDNA L. McRAE
SCHOOL OF THE DANCE
Ballet — Character — Tap
INTENSIVE
SUMMER COURSES
June 21 to July 17
Classes Day and Evening
Information sent upon request
Suite 500-C, Fine Arts Building.
410 S. Michigan Ave.
Chicago, Ill. Phone: Webster 3772

DARRELL'S KIDDIE SONGS
KEWPIE — SKIPPING ROPE 40c. each
List D 93-13 Liberty Ave., Ozone Park, N. Y.

News, Cues and Hullabaloos

JEROME ANDREWS back in "Lady in the Dark", BILLIE ZAY, once a Rudolph Steiner exponent, then Rasch gal, is now in "Oklahoma". ANDOR SYLVA we hear is partnering Nirska. CLAIR LUCE going overseas to entertain. CAPT. KAMIN calls on JOSEPHINE BAKER "backstage", in Morocco.

MATTI HAIM, dancer, and FRED MARANTZ, pianist, gave a joint recital at the Studio Theatre assisted by DOROTHY PEREDA and JOSEPHINE VASQUEZ. MERTON BROWN, composer and pianist, played his own composition; JANET THORMAN, the percussion accompaniment.

COLUMBIA RECORDING CORP. finds that six of the most currently demanded recordings are records of Ballet music: Les Sylphides and Coppellia Ballet; Dances from Orpheus; L'Apres Midi D'un Faun; Blue Danube and Wine, Women and Song.

GAY BLADES, a music extravaganza starring VERA HRUBA, is on Republic de lux production list for 1943-44.

DICK BUTTON is the new thirteen year old mid-Atlantic novice Skating Champion.

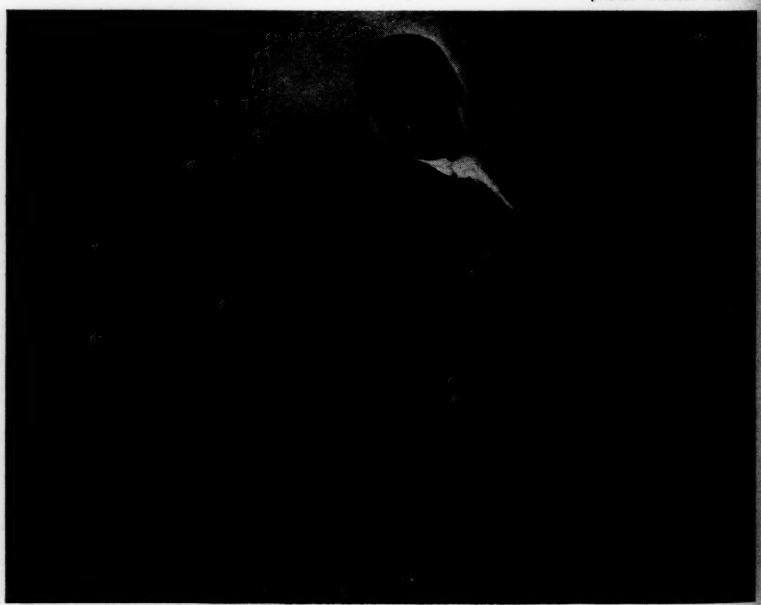
EILEEN O'CONNER is now in Montreal. Canada . . . MARTHA GRAHAM and her Concert group will be in residence at Bennington College this summer during July.

EMMANUEL HORN writes that Houston, Texas is now forming a Civic Ballet under the direction of Mrs. Ruth Schuck Zaba. The Houston Civic Ballet wants to get in touch with similar groups elsewhere. If there is a Civic Ballet in your town, have it write to Mr. Horn, 2301 Southgate, Texas. Write to us, too. We are now preparing a series of articles on Civic Ballets throughout the country and want to include the organization in your town.

The Phoenix newspaper writes "THE THORNBURGS presented an evening of ballet last night at Junior College which was both beautiful and exciting, as well as genuine entertainment. They offered it as the Phoenix Civic Ballet. The program included "The Nutcracker Suite", "The Jongleur de Notre Dame" and "Les Sylphides".

ELDA ALOISI and JEAN KINSELLA, pupils of ALFRED FLOYD gave a program of solo dances on May 2.

Charles Weidman, Florence Lessing and Peter Hamilton, dancing stars of George Hale's new hit revue at the Versailles, introduce a popular and modern, satiric dance composition.
photo: Marcus Bleekman



PORTER LIBRARY

photo: Constantine

Sena Wolper as she appeared in the ballet of Cinderella presented by the Children's Ballet.

JOSEPH LEVINOFF'S CHILDREN'S BALLET COMPANY danced for the Red Cross Dance at the St. George Hotel in Brooklyn, also at the Brooklyn Museum on the Children's Saturday Morning Series. There they are now presenting a variety of Spanish Dances as well excerpts of Classic Dances in their repertoire. They also participated with the CHILDREN'S OPERA COMPANY for a performance at the C.C.N.Y. Auditorium. Mr. Levinoff himself is dancing currently at Radio City Music Hall as well as doing performance for the COAST GUARD CONCERT IN WASHINGTON, D. C.

THE HARTMANS, PAUL AND GRACE, have broken the long-run record at Boston's Copley Plaza by starring there for eight weeks but closed on Wednesday (May 12) for a run at New York's Roxy Theatre before reporting to Hollywood on June 15th for the RKO film, "Higher and Higher". This is their favorite Boston anecdote. Grace Hartman was on the dance floor trying to explain the Samba above the blare of the orchestra to a 70-year-old gent. After describing it three times, she shouted: "Can't you get it? It's as simple as ABC!" The elderly gent shouted back: "Maybe it is—but I'm DEF!"

(*Continued on Page* 24)

Tap ★ Musical Comedy ★ Acrobatic ★ Baton Twirling ★ Spanish ★ Ballet ★ Toe

JACK STANLY'S
ANNUAL
NORMAL SCHOOL
(special material courses)
FOR
TEACHERS and STUDENTS
"CONDUCTED IN WEEKLY SESSIONS"
from
JUNE 28th until SEPTEMBER 10th
★ ★ ★ ★ ★
For descriptive literature write
JACK STANLY
School of the Dance, 1658 Broadway (51st St.), COlumbus 5-9223, New York City

JACOB'S PILLOW
UNIVERSITY OF THE DANCE
SUMMER 1943
8 Weeks: July 6 - August 28
Under Direction
TED SHAWN
Distinguished faculty including Joseph Pilates, La Meri, Dr. Annc Schley Duggan, Marina Svetlova; Thalia Mara, Arthur Mahoney, Grant Mouradoff, Majorie Beckwith, Ted Shawn.
Performances every Saturday night
Write for information: FERN HELSCHER, Business Manager, Box 147, Lee, Mass.
or Hotel Winslow, 55th and Madison, N. Y. C.

OLGA TARASSOVA
SCHOOL OF BALLET
Ballet — Toe — Character
Professionals — Advanced — Intermediate
Special Classes for Children and Adult Beginners
141 W. 54th STREET, N. Y. CIrcle 5-7672

Mme. **ANDERSON-IVANTZOVA**
139 W. 56th St., N. Y. C. BALLET SCHOOL COlumbus 5-2520

SCHOOL OF AMERICAN BALLET
Summer Course: JULY 6 — AUGUST 14
6 weeks of intensive training for, teachers, dancers and students
Summer Faculty:
ANATOLE OBUKOFF • MURIEL STUART • WILLIAM DOLLAR
(Write for summer folder)
637 Madison Avenue, New York City PLaza 5-1422

JACK
GANSERT
Soloist of Metropolitan Opera
Formerly Principal Dancer of Jooss Ballet
Announces an 8 weeks summer course
JULY 6th thru AUGUST 27th
Inquire or Write for Information—Studio 507
9 East 59th St. EL 5-7855 N. Y. C.

alexis
DOLINOFF
Dancer—Teacher—Choreographer
Soloist of Metropolitan Opera
All Phases of Ballet
Classes Daily
(Private lessons by appointment)
CHALIF SCHOOL OF DANCE
45 Rockefeller Plaza Circle 7-1927 N. Y. C.

SWOBODA
YURIEVA
• BALLET • CHARACTER •
• ADAGIO • VARIATIONS •
50 W. 57th St. CO 5-9857

Joseph
Levinoff
Ballet School
CHILDREN'S BALLET COMPANY
Ballet - Toe - Character - Spanish
(Write for Brochure)
Steinway Hall—113 W. 57th St.—CI 6-3846

HILDA
BUTSOVA
SCHOOL OF BALLET
CLASSES DAILY
Steinway Hall 113 W. 57th St.
New York Windsor 6-8307

IGOR
SCHWEZOFF
BALLET STUDIO
39 WEST 67th STREET
(Classes daily)
TR 7-4806 Prospectus on Request N. Y. C.

Celli
Ballet Classes Daily
Former Ballet Master — Primo Ballerino
LaScala, Milan—Ballet Russe de Monte Carlo
Cecchetti Method
1697 Broadway CI 5-7358
Studio 607 N. Y. C.

MILTIADES
STUDIO
CLASSES IN BALLET
Now forming ballet group
Inquire or write for information
2 West 56th St. N. Y. C. CO 5-2476

BORIS
NOVIKOFF
SCHOOL of RUSSIAN-AMERICAN BALLET
Summer Classes for Children, Adults,
Beginners, Professionals
1425 Broadway Met. Opera Studios New York
PEnnsylvania 6-2634

"On Edge"

by ALAN E. MURRAY

The skating show managers of today present their wares to a public fairly well educated on matters of art in relation to movement. It used to be said (about twenty years ago) that a skater had to "turn himself inside out" spinning, or risk his neck in wild jumps in order to "get a tumble" from an arena audience. But because of the pioneering by ballet companies, by dance teachers and recital dancers, the audience that sits in the arena, today, to view a skating show, is ready for the best in art that skaters have to offer. If anything, the skaters are a bit on the lag, with the audience begging, not for more neck-breakers nor dizzier revolutions, but for bigger and better art.

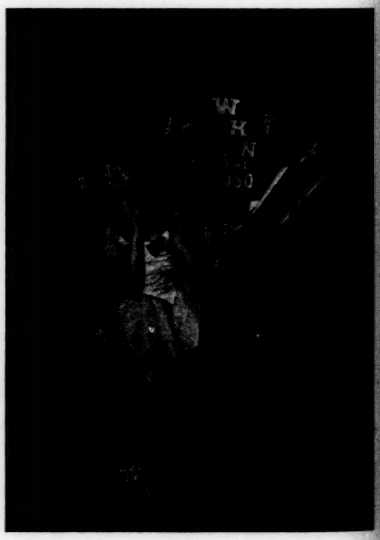
Moving in close step with this demand is Chester Hale, director of the Ice-Capades. His 1943 Capade is highlighted with numerous themes and much choreography that disclose the dance-wise director. Experienced showman that he is, Hale would not lead skating into these paths if his public were not ready. There are some items in his ice show this year that are both feelers and predictions that the public is ready for "Art" with a big A in skating. For instance, "The Gypsy Rhapsody", "Toys for Sale", "Minuet in Gold" and the "Dance Lesson", all bring down the house. Trust Mr. Hale to give them to us!

In the midst of these advances, skaters and dancers are apt, at times, to glare at each other with distrust. Dancers are astounded (and a bit chagrined) at the sight of audiences numbering ten thousand per night gathered in attendance on Terpsichore, their own patron diety, even though "iced"; and skaters are restless at the thought of the more art-wise dance choreographers showing the slippery way on ice. But the exchange is equal by both sides. Skaters must remember that their audience is in part a dance educated public, thanks to the dancers and more appreciative and more responsive for this reason. Progressive dancers will be happy that skating has disclosed the box-office gold mine in the midst of the American scene. This turns out to be, not the swank, stuffed-shirt group such as sits in the golden horse shoe at the Met, but the same crowd that loves a circus.

Perhaps it is all a sign that America is coming of age. Just as all Russians love dancing, and all Italians love opera, (not merely the upper crust of these countries) now all Americans are going to love Skating-Dancing. This would be historic justice when we recall that the pioneer of all Dancing-Skating was Jackson Haines, an American dancer who became a skater.

Cooperating with Mr. Hale from the ice angle are Charles and Vida Uksilla. Art is long, as Mr. Hale well knows, and he chose this experienced skating couple to be his ice psychie for him. An excellent choice! Charles comes from a skating family. His sister, Lena, was the first to venture from the speed and hockey skating back in the days of the Charlotte boom, and become successvely the partner of Paul Wilson and William Chase. This set a precedent and was the birth of a new tradition in the family which now, in addition to Charley and Vida, boasts of Bob and Greta who hold forth as teachers of dancing and figures in Washington skating circles. In the old days Charles would never have dreamed that he would once become skating choreographer in an American ice show playing yearly to millions, but life is varied and has its own sweet way with us. Charley loves the new life and is doing an excellent job.

Twinkle Watts, skating star, dance pupil of Mme. Olga Tarassove, is interviewed by Dick Gilbert, the Radio Troubadour, over Radio Station, W.H.N.



Robert Dench and Rosemarie Stewart, attractive authors of the new book, "Pair Skating and Dancing on Ice".

Though not mentioned on the program it is suspected that the fellow who first called dipping a dough-nut into coffee, "dunking" is now in the employ of Ice-Capades. Or again John Harris' father was the inventor of the Nickle-odion. Maybe he is the skating Walter Winchell. At any rate, the printed program displays some very inventive epithets such as Ice Capets, Ice-Cadets, and for a mean adjective what about Glamor-Iced! DANCE would like to enlist this word coiner's services to devise a name to substitute for Skating-Dancing; not Skedunking, but you get the idea. Possibly some day a revised Webster will define a new word, Icecapade, a verb meaning to skate beautifully, to skate with art.

* * *

Republic Pictures announce that they have signed Vera Hruba, Czechoslovakian figure-skating champion and star of "Republic's "Ice Capades Revue" for a seven year contract. Miss Hruba will report to the Studio immediately after the conclusion of her engagement in the Ice Capades roadshow, which has this year broken every record for ice entertainment, and which completed its booking schedule in Los Angeles the latter part of May. Her first starring picture will be "Gay Blades," on which Republic will spend well over a million dollars. It will be a most gorgeous ice picture. Republic is converting one of its largest stages into a permanent ice theatre for the filming of the spectacular ice sequences in "Gay Blades", some of which will be photographed in natural color. Production is slated to start July 15th.

PAIR SKATING AND DANCING ON ICE, By Robert Dench and Rosemarie Stewart — Prentice-Hall, Publishers, 70-5th Ave., N. Y. Price $2.00.

Excellently conceived, beautifully diagramed and illustrated, complete in every detail, this book is a most conscientious piece of work and bespeaks the craftsman skater from cover to cover. Even the choice of print and type form is imaginative. Every page, including the diagrams, seems to stand out in all clearness, and the variations of type style for the several purposes of the book rest the eye and at the same time fix the attention. The book is a clean job, clear and concise. The reader knows when he is through that its authors are that type of artist-skater, because the writing moves with the rhythm of a well and cleanly skated program.

Particularly as a book of advice for the potential and sprouting professional, "Pair Skating and Dancing on Ice" is to be recommended. Here is sober, experienced wisdom to imbibe before taking that leap into professional life. The answer is, we feel, that if you are less serious and conscientious than Dench and Stewart, don't take the dive, unless, on the other hand, you are content to be just one of the ensemble. To remain an artist and continue the life of the road really takes the "stuff," is the lesson to be gathered from this book.

The authors' courtesy towards the various skating personalities which have taken part in the growth which now culminates in the present stage of skating, is sincere and gracious. Here are a pair who have given thought to the background of their work in every detail, and have written with fairness, generosity and precision. The included history of rink and show is most informative. Oh yes, photography also excellent.

* * *

Janet Van Sickle who skated in the Sonja Heinie Show and then in the Center Theatre Ice Show this winter, is returning to Los Angeles to become Mrs. Richard Weedon. Miss Van Sickle will represent the skating department of DANCE MAGAZINE in Los Angeles this summer, collecting news and photographs of skaters.

* * *

Eddie Le Maire, on furlough skating at Iceland, New York, reports that aviation tests show the skater to have the 'edge' on the non-skater when it comes to recovery of coordination, following routine physical trails.

La Meri — Apply for Brochure
School of Natya and Ethnologic Dance Center
Classes — Studio Performances
5 West 46th St. N. Y. C. BR 9-6923

PERRY-MANSFIELD
STEAMBOAT SPRINGS, COLORADO
JULY - AUGUST
Valerie Bettis (Modern Dance) — Bernardo Segall (Music)
Charlotte Perry (Drama) — Mildred Zook (Cowboy Squares)
Portia Mansfield (Body Mechanics)
Harriet Ann Gray and Eleanor King (Guest Artists)

Established 1918
BEAUCAIRE MONTALVO
NEW STUDIO
SPANISH and SPANISH GYPSY DANCING
HEEL DANCING and CASTANET PLAYING
Write for Information
133 EAST 61st STREET (At Lexington Ave.)

La Sevilla
SPANISH DANCING
AS IT SHOULD BE TAUGHT
MUSICALLY BALANCED
160 W. 56th St. CI 6-2859 N. Y. C.

MARMEIN
BALLET — PANTOMIME
NEW ORIGINAL REPERTOIRE
N. Y. C. Courses Now Till Mid-July
316 West 75th Street SUsquehanna 7-3721

FRED
Le QUORNE
60 Different Dances by Mail
BALLROOM BALLET TAP
EXHIBITION
Send for Descriptive List A
5 W. 46th St. New York City

MICHAEL HERMAN
Will Hold A Special Teachers Course In
FOLK DANCING
6 Weeks Starting July 8 at
INTERNATIONAL HOUSE
(Write for Details)
P. O. Box 201, Flushing Station, New York

EAFIM
GEERSH
Creator of American Technique
NEW BALLET IN NATURAL FORM
3200 Coney Island Ave. Brooklyn, N. Y.
1658 Broadway New York City

PETER WRIGHT STUDIO
A SUMMER COURSE FOR TEACHERS
1. Ballroom Dancing including the Cuban Rumba, Brazilian Samba and Jitterbug Dancing.
2. Body Moulding — Scientific Analysis.
3. Ideas in dancing for children of pre-school age.
(For Information Write)
15 West 67th Street New York City

photo: Kesslere

TEACHERS' EDITION

Standard Terms

by LUCILE MARSH

In spite of the fact we have had a Teachers edition for ten months, every day we hear from teachers who don't know about it.

To better acquaint the profession with what we are trying to do, we are including a 4-page Teachers supplement in the general issue this month.

To reiterate Dance Magazine has two purposes. It serves the Dance Profession as a trade magazine giving the latest methods, dance steps and activities of the profession. It is also a magazine for the general public, to give them the latest and best news of the dance world.

But the public at large is not interested in professional problems, material, and patter. There is also a great deal of knowledge that is suitable only for the professional. For instance, descriptions of dance steps and methods are not intelligible to the layman without the aid of a teacher, so this material is concentrated into an eight page section called "Teachers' Edition". This is only available to Dancing and Skating Teachers and Professionals who subscribe by the year.

Beginning August this section will again be 8 pages and carry a full dance description each month, a standard terminology section covering ballet, tap acrobatic, etc, as well as costume suggestions, professional articles and comments of teachers and professionals.

If you are a teacher or professional in dancing or skating let us know. Send in your year's subscription and get the valuable Teachers' Edition along with the regular magazine.

Our topic for discussion for this month is the important one of standardization.

There is an old Chinese saying, "One man, one idea; two men, a half an idea; three men, no idea at all."

We have all experienced the dancing and skating committees that fuss, fume and fight until nothing is accomplished. It is also true that the busiest and most creative people are rarely available for committees, while the politician and dilettante, both thrive on them and make full use of their possibilities for intrigue and limelight.

But there is also an old and honored adage, "Two heads are better than one". Certainly when we confront the problem of standardization, we need as many heads as possible, because the problem is one of arriving at a usable consensus of opinion rather than one of leadership or artistic creation.

The need for standard terminology in the dance is so painfully obvious it needs no defense. Every time Dance Magazine prints a dance description, the unsolved problem of terminology stalks us like an avenging angel. Those who try to make use of these descriptions need, I am sure, no arguments to convince them what a lot of time, headaches, and uncertainty a standard set of terms could save.

To the students who move to another town or advance to the big city teacher to follow their dance education, the problem is acute. When new terms for familiar steps are thrown at them or new steps for familiar terms, the prestige of all teachers suffers. How are the students to know, if the teachers themselves can't agree.

In submitting this proposed dance terminology in each field of the dance (ballroom, ballet, tap, etc.) to our readers each month we are hoping to interest every teacher, in every locality to send in her knowledge and experience in order to make the standardization broad, deep, thoroughly practical and representative.

This project was started as a D.E.A. undertaking, was then passed on to the D. M. of A. to make it broader and more representative, and now the D. M. of A. asks us to submit it to the profession for further check and revision before it is announced as the accepted glossary of terms.

Please write in: 1) any terms you use not included here; 2) any differences of opinion and your reasons; 3) any step or movement for which you do not know a term; 4) anything else you want to write in on the subject. These suggestions will all be carefully considered by the committee.

It is very necessary that this standardization include the opinions of the entire country, not just the New York ballroom teachers. Although it is difficult getting people from all over the country to work on a committee of action, still, the findings of a local committee must be carefully checked by other sections, if it is to be a national standardization. By printing this tentative report in the Dance Magazine which is the national magazine we hope to get the criticisms and cooperations of the out of New York teachers.

As the author of one of the first text books on the ballroom dancing of today, I spent months tracing the definitions and etymologies of dance terms. I, personally, feel this suggested terminology is only a beginning but a very

(*Continued on Next Page*)

BALLROOM TERMINOLOGY

STANDARD UNITS—One Movement

ARCH	To draw free foot to inside of supporting foot with knee of moving leg slightly flexed. NO WEIGHT.
BRUSH	To extend leg and strike ball of foot lightly against floor. NO WEIGHT.
CHUG	To check a short, fwd sliding movement on foot sustaining weight by suddenly dropping the heel.
CLOSE	To draw free foot to side of other foot. CHANGE WEIGHT.
CROSS	To pass free foot in front or in back of other foot. CHANGE WEIGHT.
CROSS POINT	To pass free foot in front or in back of other foot. NO WEIGHT.
DRAW	To draw free foot to side of other foot. NO WEIGHT. (See CLOSE).
DIP	To move foot into any open position and follow with transfer of weight and flexion of knee. Free leg is extended to opposite position.
GLIDE	To move foot with light grazing pressure on the floor. CHANGE WEIGHT.
HOP	To spring from foot sustaining weight and land with flexed knee on ball of same foot.
JUMP	To spring from floor and land on both feet. (See LEAP).
KICK	To extend leg from the knee with a forceful movement.
LEAP	To spring from floor sustaining weight and land with flexed knee on ball of other foot. (See HOP and JUMP).
POINT	To extend the knee and ankle of the free leg in any open position. NO WEIGHT.
PRESS	To exert pressure on one foot while weight is carried over the other foot.
SLIDE	To move foot while it is exerting pressure on the floor.
STAMP	To forcibly strike entire flat surface of foot on the floor. CHANGE WEIGHT. (See STOMP).
STOMP	Same as STAMP. NO WEIGHT.
STRIKE (or Click)	To strike free foot lightly against supporting foot. NO WEIGHT.
STEP	(a) To lift and move foot into any position. CHANGE WEIGHT. (b) A term used to indicate a combination of movements or figures, such as Waltz Step, Fox-Trot Step, Polka Step, etc.
SWING	To move foot into any open position with a pendulum like motion of the leg from the hip.
TAP	To strike the ball of foot on the floor. NO WEIGHT.
TOUCH	Same as TAP but with less emphasis.

STANDARD UNITS—Two or more movements

BALL-CHANGE	A PRESS on one foot followed quickly by transfer of weight to other foot.
CANTER	Two (2) transfers of weight on 1st and 3rd beat of a waltz measure.
BWD-CLOSE **FWD-CLOSE** **SWD-CLOSE**	Two (2) transfers of weight, the first to be in direction indicated from an open or closed position, and the second to be on opposite foot in closed position.
CORTEZ	Term used to describe various combinations of Tango, in which the DIP is used.
HABANERA	Fwd bwd fwd; (or) bwd fwd bwd, with rocking motion. Free foot extended to 4th position. RHYTHM: QQS. Three changes of weight. (See ROCK).
PADDLE TURN	A continuous turn, using a series of ball-changes.
PIVOT	A rotary movement on either foot, ending with weight on other foot. May be commenced fwd. or bwd. Degree of turn optional.
ROCK	Two or more changes of weight, each in opposite direction, with feet in any open position.
THREE STEP	Three (3) steps in the same general direction, with feet passing on 2nd and 3rd steps. May be commenced from either closed or open position. RHYTHM: QQS.
TWINKLE	A fwd-close (or) bwd-close (or) swd-close, followed by a step in the opposite direction from the first step. Can be started from either a closed or an open position. RHYTHM: QQS. EXAMPLES: fwd-close, bwd; bwd-close, fwd; swd-close, cross.

BASIC STEPS

TANGO	fwd (or) bwd swd close. RHYTHM: QQS. fwd (or) bwd swd draw. RHYTHM: QQS.
WALTZ	fwd (or) bwd swd close. RHYTHM: EVEN.
FOX-TROT	swd-close fwd (or) bwd. RHYTHM: QQS.
RUMBA	swd-close fwd (or) bwd. RHYTHM: QQS.
SAMBA	fwd (or) bwd swd close. RHYTHM: QQS.

(*Continued on Page* 24)

good one. I would like to make the following suggestions.

Such terms as cotillion, Paul Jones, Grand March, Grand Right Hand and Left, Double Circle, etc., have always been as much a part of the ballroom dance as the two-step and the waltz.

I also wish to suggest that a definition of the leading dances of bygone days be included as some of these are still being done e.g. polka varsovienne, galop, gigue, allemande, minuet, etc.

I believe wherever a dance word's derivation and etymology is available it should be given.

A section on standard ballroom etiquette would be greatly appreciated by teachers.

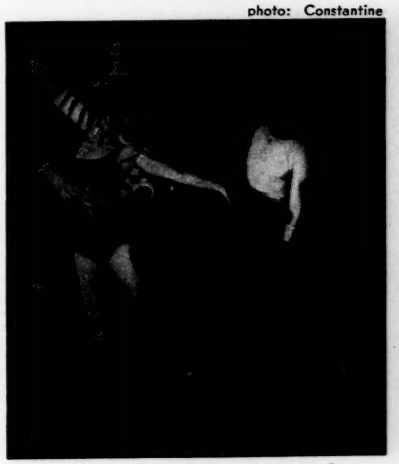
A bibliography of books on the subject and a slight description and evaluation of them is a requisite part of every serious research. This should certainly not be omitted in a dance terminology report.

A uniformity in reporting each term would also enhance the report in my estimation e.g. habanera is described in detail; cortez is very inadequately described. Under basic steps, it might be well to describe more than one if there is another step that is characteristic.

Let us all rally round and make this a truly representative terminology. Send your suggestions to Dance Magazine NOW. Don't put it off. We need a standard terminology. We are going to have one, willy nilly. Let's make it a good one.

A new arm position to add to our Ballet Terminology, invented by no less than Balanchine, himself, and dancing it, with his wife, Zorina. Niki Magallenes is the by-stander, busy taking in all the fine points.

photo: Constantine



DANCE OF LOVE AND DEATH

(*Continued from Page* 7)

"Quien sabe, senor?" he repliet. "She has many admirers, among them a cavalry general, a duke, and a tobacco merchant. Others too. It is not known whom she will marry, but she will do well."

I left with a sense of dejection that I found impossible to toss lightly aside, for it seemed that a lovely vision had passed out of my life never to return.

To visit Spain without attending a bullfight would be something like going to Paris and leaving out the Louvre. Whatever one may think of the Spanish national amusement, he would be, indeed, timid or without curiosity if he failed to go at least once to the Plaza de Toros. I went, naturally, with more than ordinary misgivings after hearing the history of Manuelita Gomez. In all justice to the occasion, however, I must say that the colorful setting, the romantic display of skill and bravery, and the vivid spirits of the crowd were beyond all belief. It was my good fortune to attend a corrida patronized by the king and queen, whose summer palace of Miramar was an incentive for the world of fashion to flock to San Sebastian during the season. Out of honor to the royal guests, the management provided a costly and gorgeous entertainment, and, with a tourist's love of the spectacular, I drank in every detail.

A trumpet call heralded the afternoon activities, which began with a parade around the arena to the strains of popular music, the alguacil leading on horseback, clad in black velvet, relieved by white neck ruffs and a plumed hat, the matadores coming next, on foot, each of them resembling a Prince Charming in cocked hat, satin jacket and knee breeches, heavy gold embroidery, pink stockings, and pumps ornamented with ribbons. They in turn were followed by their assistants, the capeadores and the banderilleros, arrayed with equal splendor, except that theirs was silver braid instead of gold. Then came the picadores on their sorry looking nags; and last, the cholos, cracking their long whips.

After this fanfare came the preliminaries of the day, the series of encounters between the graceful toreros and the bulls. It being a gala occasion, with the king and queen present, eight of these animals were, in turn, released from the pen in which they had been imprisoned. The tradition of the arena demands that each shall meet his death at the sword of one of the skilled matadores of the day.

Of these there were four, all of them slender, dashing, exquisite in movement, and inordinately vain. To each was assigned the task of dispatching two of the infuriated beasts. Preceding the climactic death stroke, there were, of course, an indefinite number of ineffectual charges by the bull against his opponents, followed, in each case, by his enraged surprise at having damaged nothing more substantial than a fragment of scarlet satin. But the eventual killing of the bull was the end and purpose of the performance, and a storm of applause accompanied the triumph of the toreros.

The fourth of the matadores, and the one most loudly cheered by the crowd, was a strikingly handsome youth, not more than twenty years of age, who wore a costume of mulberry and silver, elaborately embroidered with gold incrustations, which glistened in the sunshine. He went by the name of "El Aguila", ("The Eagle"), and I learned

photo: Constantine

Here the camera catches the breathtaking moment when the fearless torrero gracefully sidesteps the onslaught of the enraged bull.

from a Spanish Captain of the Infantry on my right, that, in spite of his youth, the brilliance of his exploits made him the logical successor of Victoriano Gomez, greatest of all matadores.

Imperious gestures, a smile at once confident and charming, an Apollo-like beauty of countenance and figure, matchless grace, and superb bravery all compelled admiration, but it was his unbelievable art as a bullfighter which thrilled the spectators, from king to peasant. Nimbly dancing and pirouetting in the danger zone, flashing the red scarf to invite the attack, then receiving it with his back turned, grasping for a brief moment the horns of the bull to please the crowd, he was the most perfect picture of insouciance and bravado I have ever beheld.

Finally, after lifting the audience to its feet time and again, he prepared to execute the coup de grace and, maneuvering the bull into position, extended his sword at the level of its eyes, took careful aim, and, as the animal rushed forward, penetrated its heart and buried his blade to the hilt, a beautifully executed feat which brought the ovation of the day. He then retired to the sidelines to await his next appearance.

The performances which followed seemed tame by contrast, and I found myself sharing the impatience of the crowd for the return of their idol. Finally, he sauntered forth again in the last engagement of the day to provide the thrills for which the people hungered, and his manner had all of the nonchalance of a young lord surveying his broad acres. The most ferocious bull of the lot, a wicked-looking creature, black as night, had been saved for the Eagle's second exhibition, but the youth, undaunted by the fact that he had before him an unusually tough customer, doubled the risks to which he had earlier exposed himself and staged such a flirtation with death as I hope I may never see again.

The people went mad with delight at each new gesture of bravery and, in the tumult of acclaim, the princely hero, dancing, sword in hand, in front of the enraged beast, threw all caution to the four winds and turned to throw a kiss to a young senorita sitting in a box reserved for the novias, or sweethearts, of the matadores.

I followed the romantic, but foolhardy, gesture with my gaze and experienced a surprise of electric effect as I looked again into the tragic, though beautiful eyes of Manuelita Gomez. At the same moment there broke upon

(*Continued on Page* 31)

PORTUGUESE DANCING AS DONE IN THE GOOD OLD U. S. A.

by JUAN BEAUCAIRE MONTALVO

After reading that excellent article, "The Regional Dances of Colorful Portugal", by Julie Sazonova in the January issue of Dance Magazine, I felt that our American readers should know something about what the Portuguese Folk Dance Group of Carlos José has been doing in this country.

Years ago, when Irene and Vernon Castle introduced (along with the Pericón from the Argentine and the Ta-Toa from China) a "ballroom dance" from Brazil calling it the "Lulu Fado", I was amazed, since The Fado is Portuguese but not a dance at all. It is a song.

Later on, in about 1916, when La Argentina (Antonia Mercé) made her first appearance in the United States at the Palace Theatre in New York, she did a dance to this same music of the Lulu Fado, playing her castanets in her unrivaled way. This time I was not surprised, for I remembered her in Spain using the Swedish National Anthem for a fan dance, the Argentine tango, "Ché Mi Amigo" as a castanet dance, and dancing with finger cymbals to the music of "Anitra's Dance" by Grieg.

Since then, other dancers, in order to enlarge their repertoire, have performed a dance which they called "Fado Portuguese", describing it on the program as the dance of a "Portuguese fisher-maiden". It is a gay number in which the girl becomes very coy and flirtatious, and some even went so far as to call it a "Portuguese Jingle Dance", employing the use of finger cymbals, which are not used by the Portuguese. Now, the real Portuguese fisher "maiden" is anything but coy and sweet, she is a fish-woman and tough, using language that would make an American longshoreman blush. Never wearing shoes, she goes around the waterfront and to the market in her bare feet.

Senhor Carlos Jose with his group of dancers presenting the procession of the Feast of St. John as done since the 16th century in Spain, and, now, right here in our own country.

As I said before, the fado is a song and not a dance. The real fado, although it may be sensuous, passionate, or fiery, is always sad, telling the story of unrequited love or describing the miseries of life. It is sung in the low types of cafes located in such neighborhoods as the Alfama, near the waterfront of Lisbon, and in the Mouraria, a district famous for the fado, in the center of the city. Accompanied by the Portuguese guitar (a modified lute of six double strings), the singer called a "Fadista" bursts into song, similar in style to the Flamenco singers of Spain. If a woman, she is the tragic type, wearing a black shawl, without doubt, a Portuguese Magdalene; if a man, he is very often blind, poorly dressed and invariably wears a cap.

Some years ago, a well known Mexican artist took a musical revue to Lisbon in which the fado was danced. This revue made a great success. But, the people in the audience almost fell off their seats with laughter at the ridiculous idea of a fado being danced, and the "Diario

(*Continued on Page* 22)

The dancers break into a Portuguese dance of gaiety and sociability resembling our own American square dances.

PORTUGUESE DANCING

(*Continued from Page* 21)

de Noticias" (the New York Times of Lisbon) in its review said that although they appreciated the attempted tribute to Portugal in using the fado, it was too bad that the impresario was not aware that the fado was a song and not a dance.

Early in the 18th century the "Lundum" of Brazil and the "Modinha" of Portugal, both lanquid styles of songs, united and developed into the music of the "Fôfa", a most indecent and lascivious dance-song. As the rhythm and the name of "Fôfa" were similar to the "Fado", that, without a doubt, caused the misappropriation of the fado music by foreigners.

We can well imagine why Senhor Carlos José, a well known "Balhao" (dancer) of Portugal, was completely dumbfounded when he settled in the United States and heard the melancholy strains of the fado perverted into the gay lilt of dance music, and saw dancers cavorting about the stage, snapping their fingers or playing finger cymbals, and wearing a costume not at all Portuguese. It may have been very pretty, indeed, but it never originated in his native land. His disapproval turned into an ambition, and he sent to Portugal for the real costumes of his country, and began teaching Portuguese dancing.

The costumes of the girls are gay with riotous color. The skirts are full, of red woolen material into which is woven yellow, green, white and pink stripes and designs. The blouses are white lawn with blue embroidery, over which is worn a little red vestee gaily embroidered. Important to the costume is an apron of the same material as the skirt, a cashmere shawl crossed over the bosom and another shawl worn on the head, both of brilliant colors. Gold earrings, as well as many gold necklaces holding a large gold heart as pendant, and embroidered patent-leather mules on their feet complete the costume.

The men wear blue knee breeches, with white stockings, white embroidered shirts with long full sleeves, red vests and sashes, and on their heads, green and red stocking caps that hang to their shoulders and swing with the rhythm of the dance.

When the New York World's Fair opened in 1939, Senhor José was called upon to represent Portugal at the Festival of Folk Dances. Having by that time become thoroughly American, he decided to use only American dancers in his group, feeling that dancing was one of the strongest means of establishing friendship, understanding, and brotherly love, between countries. From the members of Don Çhambers' American Dancers he selected the men, and from my school he chose the girls.

A Festa de Sao Joao (The Feast of St. John) he selected as the presentation.

In Portugal this feast is held on the 24th of June, when the customs of the 16th century are still celebrated. Men and girls, each carrying a pole on which is hung a paper lantern, lighted inside by a candle, march around the city singing such songs as "Noite de Sao Joao", "O ai o Linda", etc. In front of this procession are men playing the Viola de Franca, a Portuguese guitar, and a Cavaquinho, which is a very small guitar, being the origin of the ukulele of the Hawaiian Islands, brought there by the Portuguese settlers. The rhythm is beaten out on the strangest of percussion instruments. There is a bilba (pitcher) struck back and forth, also a albano (straw fan), making a rasping sound, a ferrenhos (triangle), and a couple of forks in a bottle, which when shaken give forth a jingling sound.

Around the city or town, with their band playing, the boys and girls singing, the gaily parade on to the market where they buy a small pot of mangericao (sweet basil) in the center of which is stuck a paper carnation on a wire stem bearing a poem fortelling the buyer's fortune for the year to come. Here in the market they sing and dance their bailadas (dance-songs), the many different "Viras", Bailarico Saloio" and others.

Then a bonfire is made, which is called a "fogueirinha de Sao Joao". Joining hands they make a circle and dance "Jogas de Roda" (round dances) around the fire. This dance like many other Portuguese dances is not unlike the American Round Dance.

Excited by the gaiety of the feast, the more daring girls will gather their skirts in their arms and jump over the fire, choose a partner with whom they whirl around, accompanied by the clapping of hands of the onlookers. The dancers will then break into the "Danca das Pelas" (street dance) in which the men carry the dancing girls on their shoulders, the "Mourisca" in which the youths with shields and swords enact a sham battle, and other traditional dances handed down from the 15th and 16th centuries.

Inspired, the better dancers of the men vie with each other in the "Fandango". This dance is really an endurance contest, employing the most intricate and difficult steps. Many of these steps resemble those of the Spanish Jota, while others are leaps in the air with their legs weaving in the entrechats of the ballet.

The spirit of this famous feast, Carlos Jose carried out in his presentation. His gay group in the colorful native costumes of Portugal, carrying their poles and lanterns, singing the traditional songs of the occasion, marched to an imaginary market place where they broke into the dances of the Night of St. John, not in the city or Lisbon, to be sure, but on the stage of The Court of Nations at the World's Fair in the City of New York.

And although we read a great deal about Portugal, about the clippers that still go back and forth, scarcely anyone is aware that the Portuguese "squares and rounds" have been and are still being done today in the good old U. S. A.

VIRA DA DESFOLHADA

Music by *Cruze Sousa* Routine written by *Carlos José*

Music is 3/8 time (Metronome 180)

Continue as long as desired

Any number of couples in a circle. Men facing their partners counterclockwise, and the girls face their partners (men) clockwise. Men's thumbs in armholes of vest; girls arms raised to shoulder height.

Figure I

(A) Stamp right foot count 1, point left toe to left side count 2, raise on right heel count 3 (1 measure)

(B) Stamp left foot count 1, point right toe to right side count 2, raise on left heel count 3 (1 measure)

Do (A) and (B) for eight measures.

Figure II

This is the man's part: the girl's part is the reverse

Waltz toward partner for (2 measures); turn back on partner and waltz to the girl, who now is facing the man, (2 measures); again turn and waltz toward partner (2 measures) This figure is kept up for sixteen measures

PORTER LIBRARY

BEYOND TECHNIQUE

(*Continued from Page* 6)

glared with no little disgust when they saw I could not do a releve coupe. Their disapproval so intimidated me that I begged the director to release me, but he assured me the audience wouldn't know the difference. From the front of the house he returned with the comment that I looked well on toe (he seemed surprised) and that I should continue my studies.

So I returned to ballet, this time at another studio. When I entered the advanced class, I marvelled at the technical brilliance of the famous dancers who studied there. I imitated them as best I could. I learned many things, but mainly I learned that one didn't try for expression in a ballet class. The measure was not one of quality, but how many, how high, and how strong.

After a while I longed for what dancing had once been to me. Perhaps the modern dancers could give me what I wanted. I studied with all of them. In the modern schools there was a growing awareness of the importance of technique, although it seemed to me that when modern technique became a dogma, it was more arbitrary and less scientific than that of the ballet.

"Don't express anything when you move," one of our leading modern dance teachers said to me, "Just think of it as a mechanical movement."

Throughout my work with an intimate dance theatre and with one of the leading ballet companies, I held to my position that, whether ballet or modern, dancing had to be expressive to be good. But it was a losing battle. When I came to give my first recital, I did not feel the warmth of understanding created by both dancer and audience when they share in a human experience. The critics all said my technique was excellent. I know it was not until I had further stage experience that I got back what I had started with.

Performing for audiences taught me that their reaction to technique is a cold one compared to the response which comes when they lose themselves in the actual substance of the dance. To really succeed, one must maintain a delicate balance between technique and expression, so that technique is not developed at the expense of those qualities that make not only the artist but the public enjoy dancing.

I am glad to find others, in the ballet as well as the modern dance field, who share my belief that the emphasis on technical virtuosity has gone far enough, and that it is now time that we return to the art of dancing.

Recently, when I was admiring one of Fedorova's pupils who had just done six pirouettes, Madame Fedorova

(*Continued on Page* 32)

Figure III

Stamping right foot on count 1, partners waltz past each other (2 measures), and land in one another's place. Facing each other they do a balance step to right, 3 counts, and a balance step to left, 3 counts, (2 measures). This figure is kept up for sixteen measures

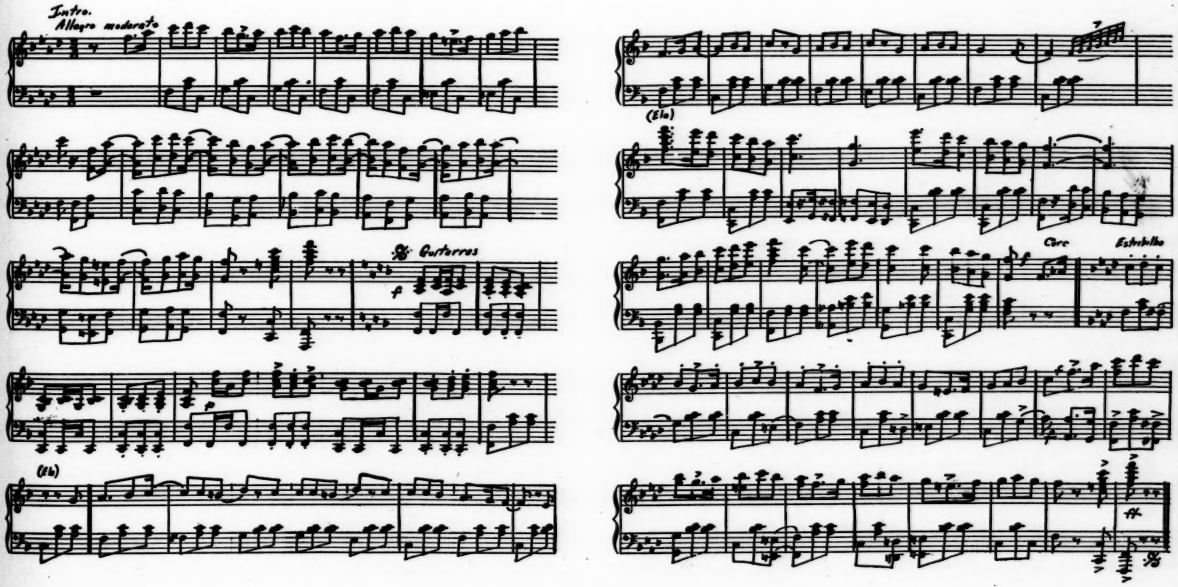
Figure IV

With a freer waltz step in grandioso style the partners waltz past each other back to back exchanging places as in Figure III (2 measures). Then they make two quick waltz turns in place, of 3 counts each (2 measures). This figure is kept up for sixteen measures.

Figures I, II, III, IV are repeated as many times as desired.

*Words of Chorus*s Vira, Vira, Virou; Vira e torna a virar; Roda, Roda, Roda, Cada, qual com seo par.

Play introduction once and then repeat the remainder of the music 4 times.

Vira da desfolhada

NEWS & CUES

(*Continued from Page* 15)

ARGENTINITA DANCE ALBUM — Music of 12 selected dances and songs from Argentinita's repertoire, with 12 photos in full costume, Edward B. Marks Music Corporation, RCA Bldg., Radio City, N. Y. — Price $1.00.

One of the best ways we find, this month to spend a dancing dollar is to buy this new album of dance music from Argentinita's repertoire. It opens with a photo of Argentinita making her debut at six years of age. There are twelve beautiful photos illustrating the varied Spanish dance costumes.

The music in full score is representative and very hard to get a hold of when you want it. This book answers a real need among dancers and dancing teachers.

Printed in both English and Spanish, there is a foreword giving Argentinita's biography, and before each dance a little note telling of the province from which it comes or to which it is dedicated. The twelve numbers include: Cadiz (Albeniz), La Clara (folk song), Farruca Torera (Font y de Anta), Sevilla (Albeniz). La Verbena De La Paloma (Breton), Viva Navarra .(Larregla), En Mierc Del Camino (Abades), La Cruz De Mayo (Font y de Anta), Los Cuatros Muleros (folk song), Danza Espanola (Granados), Serenata Espanola (Malats), Tango Del Testamento (folk song).

The volume is compiled by Emilio de Torre under the personal supervision of Argentinita.

NOAMI ALEH LEAF gave a colorful recital of Dances from the Near East at the New York Times Hall . . . SYBIL SHEARER gave a recital at the Goodman Theatre, Chicago, after teaching there this winter

ORESTE SERGEIVSKY, formerly of Ballet Theatre and the Original Ballet Russe, gave a dancer concert at Godman Field, Fort Knox, where he is stationed . . . FELIX SADOWSKI and JANINA FROSTOWNA of the Polish Ballet gave a program on the eve of Sadowski's departure for the army... WALTER CAMRYN, who was in service for several months, was honorably discharged and is resuming teaching in Chicago.

(*Continued on Page* 25)

BALLROOM TERMINOLOGY

(*Continued from Page* 19)

STANDARD DIRECTIONS

FORWARD	A movement toward direction faced, and at right angles to axis of shoulders.
BACKWARD	A movement opposite direction faced, and at right angles to axis of shoulders.
DIAGONAL	A movement diagonally fwd or bwd, in relation to the axis of shoulders.
LINE OF DIRECTION	The direction toward which progress is made around the dance floor. It is always counter-clockwise.

STANDARD ABBREVIATIONS

LEFT FOOT (L), RIGHT FOOT (R), LEFT (direction) (Lt), RIGHT (direction) (Rt), POSITION (Pos), LINE OF DIRECTION (LOD), QUICK (Q), SLOW (S), OPPOSITE (Opp), DIAGONAL (Diag), FORWARD (Fwd) BACKWARD (Bwd), SIDEWARD (Swd), OPEN POSITION (OPos), OUTSIDE RIGHT POSITION (ORpos), OUTSIDE LEFT POSITION (OLpos), CONVERSATIONAL POSITION (Con Pos), WEIGHT (Wt), MEASURE (M), COUNT (Ct), IN PLACE (IP), ONE-QUARTER (¼), ONE-HALF (½), THREE-QUARTERS (¾), AND (count) (&), COMBINATION (Comb), FIGURE (Fig), CONTINUE, Continued, CONTINUING (Cont), CROSS (X), CIRCLE (Cir).

Committee on Ballroom Standardization Dancing Masters of America, Inc.

Mary O'Moore, Coordinator — Evelyn Boardman — Lawrence Hostetler
A. J. Weber — Herbert Lee — Clara I. Austin
Oscar Duryea — Franklin Oakley — Thomas E. Parson

CHICAGO NATIONAL ASSOCIATION OF DANCING MASTERS

ANNUAL NORMAL SCHOOL and CONFERENCE

Normal School August 8th — August 21st
Conference Week August 22nd to August 28th Inclusive

ALL THREE WEEKS WILL BE AT THE MORRISON HOTEL, 79 W. MADISON STREET, CHICAGO, ILL.

FACULTY

Ballet and Toe — Modern Ballet
Muriel Stuart — Ruth Pryor — Lola Menzeli
Margot Koche — Forrest Thornburg

Tap — Novelty — Comedy
Virgina Self — Brownee Brown
Miss Elmer Wheatley — Marjorie Duckett
Dorothy Donelson — Marjorie Jeanne Field
Billy Moyer

Children's Work and Baby Dances
Rose Lorenz — Virginia Rivers — Edythe Rayspis

Spanish and Character Dances
Elisa Stigler — Marie Buczkowski

Acrobatics and Adagio
Sylvia Hamer — Mayblossom MacDonald
Sylvester Smith

Dance Drama and Specialty Numbers
Rose Lorenz

Stage Presentations Line Work Productions
Rosalind Hupp — Ruth Valiquette — Brownee Brown

Baton Work
Ruth Valiquette

Social Ballroom Dancing
Donald Sawyer — Andy Quaid — Katherine Stone
Clement Browne — Louise Ege — Peggy Lou Snyder

Our annual prospectus giving all information as to the Big Three Weeks meeting now ready for mailing and can be had by writing the Secretary, 20 East Jackson Boulevard, Chicago, Illinois.

Ermie Schultz, *President* — **William J. Ashton, *Secretary***

MORE NEWS & CUES

(*Continued from Page* 15)

ALTA WARSHAWSKA, who gave up dancing some years ago to raise a family, is again doing concert work in Chicago.

Dancer ELOISE MOORE of Chicago has moved to Washington, D. C.

JANE DUDLEY, SOPHIE MASLOW and WILLIAM BALES gave a successful concert at the Chicago Woman's Club . . . MERCE CUNNINGHAM and JEAN ERDMAN appeared for the Arts Club.

CALLOWAY MILLS is now employing a dancing teacher for its employees and their children. This is a fine progressive step. MARY CROWDER is the chosen teacher and is doing fine, putting on dance shows with the older girls and bringing the younger children up in the ways of beautiful posture and the dancer's "joie de vivre". Congratulations, Calloway Mills!

MIRIAM WINSLOW is off on another South American tour after her recital at New York Times Hall this month.

. . . A call recently went out for men ballet dancers for a famous ballet company. Three boys appeared. No girls were invited, but 25 showed up . . . MILTIADES threw another one of his famous cocktail parties recently. He took this occasion to announce his plans for a ballet concert.

GEORGE CHURCH, one of the leading dancers in "Oklahoma" is leaving the cast to go to Europe with the U.S.O. . . . LEE DIXON, of the same cast leaves any day for the army . . . SANDRA BARRET late of "Let's Face It" has left for Canada to play an engagement at the famous SAMOUVAR CLUB . . . CARMEN MIRANDA dances with TONY DEMARCO in her next film . . . GIL GALVAN late of the "Latin Quarter" and the "Music Hall" also goes into the army this month . . . RAY BOLGER leaves very soon for Hollywood and pictures . . . GLORIA GILBERT, called the human top has gone into Michael Todd's "Star and Garter" as a new novelty act . . . "DANCING IN THE STREETS is undergoing repairs in Boston . . . THE DICK KOLLMAR show "And So To Bed" has been postponed again. That's the one BOB ALTON is directing. Likewise "Miss Underground" the one GEORGE BALANCHINE is taking charge of . . . LUBOV ROUDENKO of the Ballet Russe is studying tap dancing with CARLOS . . . BUSTER and BILLY BURNELL have broken up because Buster has gone into the army. And so it goes.

PAUL and GRACE HARTMAN, the zany dancers, have been signed by R.K.O. to appear in "Higher and Higher". Which recalls the last time this team was signed by the same company, the brain trust at the studio had signed them because they thought they were ventriloquists!

Paul's latest wise crack is "You can't climb the ladder of success with cold feet" Hang this on the inside and outside of your studio doors, dancers. You need to remember on the way in and the way out.

What a party MARINA SVETLOVA threw to celebrate her twenty-first birthday. All the dance celebs in town were there.

LITTLEFIELD'S

Philadelphia Studio 1815 Ludlow Street Spruce 8231

New York Studio . Steinway Hall, 113 West 57th St. Room 618

EVENTUALLY YOU WILL STUDY AT THE

VILZAK-SHOLLAR

School of Ballet

SUMMER SCHOOL

JUNE 1 thru JULY 2 — AUG. 2 thru SEPT. 2

113 W. 57th St. New York Circle 6-8743

LOU WILLS

SCHOOL OF ACROBATICS

CLASSES DAILY

Private by Appointment

1658 B'way, N. Y. Room 608 CO 5-9752

HUAPALA

HAWAIIAN DANCES

SUMMER SESSION

JUNE 21 through AUGUST 21

108 East 38th Street N. Y. C. LE 2-6044

Internationally Known

GLADYS HIGHT

School of Dancing

TEACHERS COURSE

with TEACHERS CERTIFICATE — Aug 2 to 13

Professional Classes

SENOR ZABALETA, Spanish Dancing

Write for Information

159 N. Michigan Ave. Chicago, Ill.

The CASTANET ROUTINES of the famous dancer La Argentina for the first time fully described by Dexter Wright.

Learn the exact accompaniments to 10 solo dances of the great Argentina.

Price — $2.50

WRITE BOX A-110

520 West 34th Street New York City

EDNA LUCILE BAUM

• • •

Summer Classes

Special work for Students in BALLET and CHARACTER CLASSES

Material for Teachers in BALLET, CHARACTER, TAP and JUNIOR BALLROOM

23 E. Jackson Blvd. CHICAGO

Write for further Information and Catalog

Argentinita DANCE ALBUM

The Year's Greatest Contribution To Music and the Dance

12 SELECTED COMPOSITIONS FROM THE CELEBRATED DANCER'S REPERTOIRE

Authoritatively Compiled and Arranged

By EMILIO DE TORRE

Under the Supervision of

ARGENTINITA

A unique album complete with biographical material and historical notes . . . Photos of Argentinita in each of her costumes . . . Text in Spanish and English. Price $1 Net

At Your Favorite Music Shop or Direct From

EDWARD B. MARKS MUSIC CORPORATION

R. C. A. Building • Radio City • New York

READ DANCE MAGAZINE

SPECIAL EDITION FOR TEACHERS AND PROFESSIONALS

SUBSCRIBE NOW

DANCE MAGAZINE, 520 West 34th Street, New York, N. Y.

When "Teddy" Roosevelt Was President . . .

Baum's Was Serving Under Stress

AND BAUM'S CAN STILL DELIVER THE GOODS!

Even before the time of "Teddy" Roosevelt and his "Rough Riders" BAUM'S was famous as the house that was "Rough on High Prices".

Today — with another Roosevelt guiding the destiny of America — BAUM'S will continue to render faithful service to the dancers of America — just as it has thru every national emergency since 1887.

BUY BONDS and Keep 'Em Dancing For Victory

NEVER KNOWINGLY UNDERSOLD

Baum's
INCORPORATED
106-114 S. 11th ST.
PHILADELPHIA, PENNA.

NATIONAL DISTRIBUTORS FOR
DE LUCO DANCE FOOTWEAR

MORE HULLABALOOS

(*Continued from Page* 25)

KATIE SINGLEHURST of Hawaii is now teaching in a Denver School while waiting to return to her beautiful island home. The school children want to hear her eye witness stories of Pearl Harbor over and over, of course, but they also want to learn the Hula, so the school is having Miss Singlehurst teach them these authentic dances. "Even the boys are interested" writes Miss Singlehurst.

MISS EDNA McRAE'S summer course will feature work on ballet terminology (on which Miss McRae is an expert) as well as technique and dances in tap, character and ballet.

The first ballet season in Havana, Cuba, opened with much fanfare. It was sponsored by Sociedad Pro-Hete Musical and proved to be a big success. Besides the well known "Las Silfides" (note the Spanish spelling), "Preludios", "Las Bodas de Aurora", "Principe Igor" and "Icaro" there were three premiers including "Escuela de Danza", "Concerto" and "Forma". The director is ALBERTO ALONSO.

The PETERS WRIGHT STUDIO of Dancing gave their monthly Saturday night dance and called it their Spring Party Dance. The attractive Studio was gay with service men who were invited from the different New York Service Centers. Anita Peters Wright says this is her way of contributing to the cause. She invited them to her regular weekly classes but they are not so interested in these as they are in the party dances. Piano and drums seemed ample music. A Paul Jones done several times during the evening contributed to the friendliness and they all became very much interested in the informal lesson in the Samba given as a feature of the evening. The way Mrs. Wright handled this was very simple. She announced that she would like to show the Samba to anyone interested in learning it. A few who knew it formed a circle and she started with the bounce, then the point-slip, which is simple and lots of fun, then she stamped out the real rhythm, took a partner and showed the form of the dance which is much like the waltz. The music was lively and fascinating and in no time more and more joined the group in the center. From time to time as the music stopped she explained another step or went back to stamping out the Samba rhythm. Another nice break from the regular dancing was the old standby, the conga, with a pretty girl leading the line and improvising new steps for the rest to follow. The party dance started at 8:30 and at 10:30 there was an interesting show for about a half an hour consisting of poetry, singing and dancing. The feature dancer was Rosanna Cox who did two numbers. This was followed by refreshments (coffee, sandwiches and doughnuts) brought in on tea wagons. Then back to the dancing which continued until one o'clock. The musicians left and the remaining guests loath to go, danced a bit to the phonograph. It was all so informal, homey and enjoyable. Try one of the studio parties for "Our Boys".

(*Continued on Page* 28)

DANCE NOTES

Graded Routines in Every Type (Write for Catalogue) — $1.00
"A Manual of Tap Dancing" Terminology and 10 Routines — $3.25
"Ballet Bulletin" Terminology Barre and Center Floor Ex., Dances — $3.50

HALLENBECK Box A106, 250 W. 57 St. New York, N. Y.

DANCING FOR OUR BOYS

(*Continued from Page* 13)

He tries to teach the boys a fundamental, universal style that will be acceptable anywhere in the world for after all, the boys are going to the farmost corner to dance as well as fight.

The English and Australian boys, however, are intrigued with the American style, so Mr. Witt lets them have it.

"You need never wonder if you are successful" said Mr. Witt. "If you are, the boys come back; if you aren't, they don't".

Mr. Witt also pointed out that he had been impressed how beautifully the Sailors and Soldiers of all Nations cooperated in his class. Mr. Witt also extends a special invitation to the dancing teachers who teach service men to send these boys to the "Y" when they have to leave for New York. He will make every effort to make them feel at home.

Mr. Witt can be sure he is a huge success then, because his boys come back again and again, even after they have been "Over There" and returned.

One more point that should be stressed, that Mr. Witt because of modesty could not stress so well. We need our best teachers doing this work. So many requests come in on how to get and keep order, how to interest the boys and get them started. All these problems are taken care of by an able teacher not only instinctively, but by numerous devices and systems that only an experienced teacher knows.

It is better to use our energies geting able and experienced teachers than to waste time and interest trying to help inexperienced teachers solve the difficult problems which will always be a part of the dancing class for our boys.

In the meantime, congratulations to Marie L. Whiffen, Executive Secretary of the Westside Y.W.C.A., on getting such an able, enthusiastic teacher as Gordon Witt for the classes for service men at the Westside "Y".

ORDER YOUR SUMMER WORK NOW
BILLY TRUEHART
15 YRS. SPECIALIST in MAIL ORDER ROUTINES and COMPLETE RECITAL IDEAS
(Radio's Original Tap Dancer and Teacher of Dancing Star ANN MILLER)
All Types Dances—Free Catalog of 200 DISTINCTIVE ROUTINES
Dept. D-6-43, Box 661, Hollywood, Cal.
(Where Dance Styles Originate)

65th Annual Convention
AMERICAN SOCIETY of TEACHERS of DANCING
will be held at the Hotel Astor, New York City
August 9th to 14th

Faculty

MURIEL STUART — Ballet
JOSE FERNANDEZ — Spanish
DORIS HUMPHREY — Modern Dance
FRED LE QUORNE — Exhibition Ballroom
Tap and other Faculty members to be announced later

Complete Course open to Non-Members
Tuition $35.00

Tap, Ballet, Early American dances, Character, Ballroom and Educational program will be presented by Members of the Society
FOR INFORMATION, PLEASE WRITE

PHILIP S. NUTT, President
26 Columbia Avenue
Vineland, New Jersey

GEORGE W. LIPPS, Secretary-Treasurer
4847 College Avenue
Indianapolis, Indiana

DONALD SAWYER
School of Ballroom Dancing
Write for Notes or Charts
SUMMER NORMAL SCHOOL
Engaged Faculty: CHICAGO NAT'L ASSOCIATION OF DANCING MASTERS
AMERICAN SOCIETY, N. Y. C.

1942-43 CLASSES: CHILDREN (7 to 17) Cleveland, Ohio
GUEST TEACHER: "MRS. GODFREY," Hartford, Conn.
ADULTS
FACULTY MEMBERS: COLUMBIA UNIVERSITY, N. Y. C.
C. Y. W. C. ——— N. Y. C.

637 MADISON AVENUE — PLaza 3-8639 — NEW YORK CITY

You Can Use
THE JOURNAL OF HEALTH AND PHYSICAL EDUCATION

A Reliable Source of Material on:

- HEALTH EDUCATION
- SPORTS AND GAMES
- PHYSICAL FITNESS
- RECREATION

In fact, on every phase of school programs relating to health, physical education, and recreation. Over 600 large pages each year report thought and activity on all phases important to those charged with the health and happiness of human beings. $2.50 per year.

Published monthly, except July and August, by

AMERICAN ASSOCIATION FOR HEALTH, PHYSICAL EDUCATION, AND RECREATION
1201 Sixteenth St., N. W. — Washington, D.C.

Maharam
CARRIES ON
IN THE
Ziegfeld
TRADITION BY
Glorifying The American Dancer

Maharam Costume Fabrics and Trimmings play a prominent part in presenting the American Dancer at her best to American audiences. On the musical comedy stage, in Hollywood movies and in lavish night club productions you'll find Maharam Fabrics helping to "Glorify the American Dancer."
Dance school recitals, with Maharam's cooperation, have been brought up to a standard that is on a par with professional productions.

"The House of Service"
MAHARAM FABRIC CORPORATION
• N. Y. — 130 W. 46th St.
• CHICAGO—6 East Lake Street
• ST. LOUIS • LOS ANGELES

FREE
Now Ready For You
New Edition of the
Associated Pattern Review
Leading authority on Fabrics—Sketches—Patterns
Associated Fabrics Company
1600 Broadway New York City

GLADSTONE
FABRICS
117 W. 47th St. New York City

MORE NEWS & CUES

(*Continued from Page 26*)

MURA DEHN continues her Swing Dance Series at the Humphrey Weidman Studio Theatre with Asadata DuFora as assisting artist.

The incorrigibly aesthetic INGEBORG TORRUP famed equally as actress and dancer reappeared in a program of Mono-Dramas. Proceeds of the recital went to the Children's Theatre of Greenwich House.

DOROTHY BARRET has left for a visit with her family in Oakland, California . . . BOB ALTON is staging the dances for Leon & Eddie's first Broadway fling "Early to Bed".

On Sunday May 9th, THE DANCE EDUCATORS OF AMERICA, INC., held its last regular monthly meeting of the current season. On the faculty was JACK TYE of Bristol, Conn. who, assisted by JACK TYE, Jr. demonstrated and taught a very pleasing intermediate tap number suitable for solo or group. Following Mr. Tye, VIRGINIA WHEELER of Forest Hills, L. I., N. Y., taught a PAS DE QUATRE choreographed by herself and set to the Waltz of Tschaikowsky's "Nutcracker Suite". MARGUERITE REYNOLDS of Richmond Hill, L. I., N. Y., taught a soft shoe dance for boy and girl. The day's material session was topped off by AENNCHEN of Upper Darby, Pa., who, in her own inimitable style, gave the members present some more "BOUNCIN' BOOGIE".

Here's an idea for raising funds for The Red Cross! At the BROOKLYN INSTITUTE OF PHOTOGRAPHY they auctioned off photographs. The pasted up page of CONSTANTINE'S ballet photographs reproduced in March Dance Magazine brought $14.00. This and other photographs of famous dancers by Constantine brought one-fifth of the total sum, incidentally, The Brooklyn Institute of Photography is to be congratulated on raising five times more than their Red Cross quota.

The profession will be grieved to hear of the passing of PAUL KRUMMEL of Syracuse, N. Y. He will be remembered among many things for the fine contribution he made to the Dancer's Victory Ball.

May 25, LA MERI and her NATYA DANCERS gave her Hawaiian Ballet based on ancient chants of Hawaii which exalt the birth of the Island.

CORP. PHILIP McGUIRE, member of the Atlanta Civic Ballet in peace time, dropped in to see us the other day and told us how popular dance books were at the Washington Service Men's Club. You can't renew a dance book because of the demand. Also, when the ballet comes to town you'll see most of the regiment in attendance. They are starting on a men's dance group at the Service Club. There is a great deal of respect for

the dance since Corp. McGuire, was asked to conduct the calisthenics one morning and gave the men a ballet work out. The men were so stiff and sore the next day, they thought there must be something in "this here ballet dancing". McGuire told us Lieut. MARVIN CARTER was in the Air Corps, and FRANK COLEY somewhere in the Pacific. These two boys were also with THE ATLANTA CIVIC BALLET directed by DOROTHY ALEXANDER.

PFC. DON JONESKI and PVT. DON MOOREY, both ex-dancers, are written up in the USO bulletin for the popular classes they are conducting at Fort Smith in Latin American ballroom dances.

A brilliant Folk Festival was staged by the COMMUNITY FOLK DANCE CENTER, May 14th at Arlington Hall, NYC. The program included native dances of Sweden, Italy, Poland, Hawaii, Denmark, Greece, Ukrania, Jugoslavia, Ireland and America. The organization is under the direction of MICHAEL HERMAN.

LA MERI continues her programs thru June and July with a varied program of the dances of far off lands: June 8, India; June 22, Java; July 13, India; July 27, Spain. Summer visitors are lucky to get in on these unusual programs . . . EVELYN DE LA TOUR, remembered as a Denishawn dancer, has her own Dance Workshop now in Georgetown, D. C. She recently presented Linda Verrill in a program of Oriental Dances . . .

DOODLE DANDY OF THE U.S.A. has finished its tour of 153 performances covering 20,000 miles. This dance play is now available for non professional production by amateur groups.

Popularity of yesterday's war music and sentimental songs for dancing shows there are a lot of old fashioned ideas and preferences that will never go out of date. Incidentally, the waltz is growing in popularity and the young crowd wants sweet and slow music with which to dance during the few and far between furloughs.

BERENICE HOLMES, together with MARTHA JAMES and the PALETTE BALLET, gave a recital at the Civic Theatre on May 16. Featured on the program was a ballet Pandora with music composed by CHERRY SALE daughter of late comedian Chic Sale.

(*Continued on Page* 31)

The Dancing Masters Of America, Inc.

25th Annual

SUMMER NORMAL COURSE

July 26 thru July 31

THREE ARTS CLUB

340 WEST 85th ST. — NEW YORK CITY

Faculty

CATHERINE LITTLEFIELD — Ballet
DORIS WEBER — Baby Work
HAZEL KRANZ — Eurhythmics
JOHNNY SAGER — Tap
NAOMI GILOOLY — Acrobatic
HAZEL M. RYAN — Lectures on Poise
HARRIET A. JAMES — Ballroom
CLARA D. KETTENRING — Exhibition Ballroom
CLARA I. AUSTIN — Cotillion

COMPLETE COURSE — INCLUDING NOTES

D. M. of A. Members $25.00

Non-members $35.00

60th ANNUAL D. M. of A.

Convention

Week of August 1st

HOTEL NEW YORKER — NEW YORK CITY

Faculty

HILDA BUTSOVA — Ballet
FLORENCE COWANOVA — Children's Ballet
NAOMI GILOOLY — Acrobatic
CATHERINE LITTLEFIELD — Production Work
JACK STANLY — Tap
ELIZABETH BURCHENAL — Amer. Country Dancing
ANATOLE VILZAK — Ballet
MARION FORD — Children's Novelty Tap
ALBERTO GALO — Exhibition Ballroom

BALLROOM FACULTY

Alberto Galo, Joshua T. Cockey, Franklyn Oakley, George E. Rutherford, Guido Zanetta

Send for Brochure

LEROY H. THAYER, Sec'y-Treas.
1215 Connecticut Avenue
Washington, D. C.

Dear Sir: Please mail me Brochure which contains complete information about D. M. of A. Normal Course, Convention and Membership.

Name _____ Address _____

City _____ State _____

UNUSUAL OPPORTUNITY — Defense area — St. of Wash. Ballroom Studio—Ground Floor—2400 sq. ft. —new bldg. one block from Univ.—for team or branch—excpt. rept. for quality—highest rates—must dispose of immed. Write DANCE MAG. Box A-108, 520 West 34th Street, New York City.

KAMIN DANCE BOOKSHOP

A RENDEZVOUS FOR DANCERS

1365 - 6th Ave. (bet. 55th & 56th Sts.) CI 5-7955

"We"

The Dance Teacher and Selva Make A Good Team!

We've always worked well with the dance teacher. For many years our skillful mail-order service has enabled the teacher to buy Selva Dance Footwear with absolute confidence by mail. Perfect fit and exact attention to details are assured. It's a source of great satisfaction to Selva to have developed so complete an understanding with teachers on their mail orders. We pledge that — in spite of shortages of material and man-power — we will continue to merit the confidence of dance teachers everywhere.

Write for free Booklet

Selva

& SONS, INCORPORATED

209 WEST 48th STREET, NEW YORK

NEWARK — 4 WARREN STREET

CAPEZIO

Dance & Theatrical Footwear

1612 Broadway

NEW YORK • BOSTON • CHICAGO

LOS ANGELES • HOLLYWOOD • SAN FRANCISCO

NOI-Z-LESS TOE SHOE

BEN & SALLY

318 W. 46th St., N. Y. C.

CHOREOGRAPHER UNKNOWN

(*Continued from Page* 10)

made the strain of the difficult technique well worth the effort. There was *Swan Lake*, with its tender adagio, and its old-school classic formations. But his favorite of them all was *Le Spectre de la Rose*. He remembered his thrill of dancing it . . . the intricacies of the technique . . . the pure artistry necessary for a true portrayal of the role . . . the pride of knowing that each *tour* was completed perfectly . . . each *entrechat* done with clean beats. The beauty of the entire ballet was due to a large extent to the music. It was Weber's "Invitation to the Dance": gay, yet tender, and in perfect harmony with the spirit of the dance.

He closed his eyes. He could hear the opening bars now. There was Blanchova entering the stage. Her turns were always beautiful, a natural part of her movement, and never merely a technical exercise. Now she was settling down in her chair, slowly falling asleep. Her rose fluttered from her fingers to the floor.

Here was his entrance music. He jumped through the window onto the stage . . . a double *pirouette* . . . He was watching himself dance as though he were out front in the audience. A multiple *entrechat* . . . a *grand jetè* . . . a pose for a second. The music was getting louder. He was dancing as he'd never danced before. He was no longer creating a role in a ballet, he WAS the Specter of the Rose, as Nijinsky was when he had danced it. His solo was reaching the climax . . . the preparation for his final leap. That leap! His back was arched, his head turned, looking back over his shoulder at the sleeping girl, his eyes half-closed giving the whole dreamy ballet an even more dreamy atmosphere. He was smiling that sadly tender smile he'd often seen on photographs of the great Vaslav when he had performed the part. He was off stage. He had given, he knew, a perfect performance. Each section had been . . .

Something brushed his cheek. As his eyes flew open, he saw another dried oak leaf flutter to the ground near his face. Had he fallen asleep on guard? He scanned the sky. An enemy parachutist was floating earthward. The enemy had not seen him. "Evergreens form good protection against aerial observation in winter as well as summer." He raised his gun . . . took careful aim . . . In another minute the enemy would be close enough . . . close enough to be killed by a well-aimed shot. In just one more minute there'd be one less man on the other side, one less man to go back home to tell of his experiences.

Home! What did that word mean to this man? Who was he? What was his profession? He hadn't always been a soldier. Perhaps he had been an artist who had loved blue-green pines against white clouds. Perhaps a musician. Someday, under other conditions, he might even have danced to music written by this enemy. He may have been a dancer. Perhaps they'd even danced some of the same roles—*Sylphides*, or even the wonderful *Spectre*. He couldn't kill this other man. And yet . . . perhaps an entire company . . . a regiment, even, might be wiped out if this man were not stopped. No, he couldn't d e s t r o y anything beautiful. He coudn't kill another man.

The enemy dropped in front of the sights of his gun. His fingers, better trained for war, perhaps than his mind and heart, almost unconsciously tightened on the trigger. "Keep your eye on the target . . . take up the slack on the trigger . . . take a deep breath . . . steady . . . squeeze the trigger . . . " There was a sharp report. The enemy jerked once; then hung limp in his parachute.

Great puffs of fluffy cumulus clouds hung low over the tops of the trees. In some places they were almost pure white, and in others, tinted with the varying shades of violet deepening from a delicate lavender to a dark vibrant purple. . . .

BEYOND TECHNIQUE

(*Continued from Page* 23)

registered disgust, "I would rather she did just two," she exclaimed. "That's enough. When Pavlowa did two pirouettes she put all there is of dancing in them. In Russia we learned that a ballerina must first of all be a woman, second an actress, and third a dancer."

Perhaps all three can be realized only in a great artist, but it seems to me, that for those of us who have not attained the heights, it is helpful to keep this trinity in mind. As we struggle through the necessary discipline to a mastery of the technical demands of our art, the difficulty of attaining it often leads us to undue emphasis on its importance. But I think we must remember that it is equally important to keep alive the personal and dramatic qualities without which dancing cannot rise above the level of an exercise. Our muscles must be trained so that they are at our command, but we must train ourselves so that our personality commands the stage.

I would not be dancing today except for my early training which fostered my creative impulses and made me love to dance. I am grateful for all the technical training I have had, but I wish my education had been less divided. After all, we should learn the art of dancing, not piecemeal, but in the way that we will practice it.

THE "MET" ON THE SPOT

(*Continued from Page* 9)

Finally, the natural conservatism of the opera audience is at variance with the tastes of the ballet public. Any investment in ballet personnel aimed at appealing to the latter must, therefore, be considered as a gamble where the former are concerned.

Our own position, however, remains that the Met Ballet should be overhauled from its head to its heels. It should be reorganized as an independent department. With a well organized school manned by an expert, conscientious staff of teachers, and equipped with adequate rehearsal, class and practice rooms, the revenue could be sufficient to finance new ballets. With weekly ballet matinees and one evening performance a week, it wouldn't be long before the Met could afford some top notch dance stars. It is always cheaper and more productive to do things right. The ballet at the Met is bogged down with outmoded procedures, leftovers from a no longer functioning tradition, and an accumulated inertia from past problems. A thorough housecleaning is the only thing that will save the ballet now.

But most important of all, the ballet at the Met should throw away its defensive glad-to-be alive attitude, and start a reconstruction program to become the most vital and creative force in American dance life. Not failure but low aim is disgrace. Away with politics, excuses, and sins of the past! Let's start all over again, and this time let's forget all ulterior motives and build a ballet company that can hold its own with any ballet company anywhere in the world. What's worth doing at all, is worth doing well.

In the meantime hats off to Mrs. John DeWitt Peltz for a "Round Table" that did what a "Round Table" should do.

DANCE OF LOVE AND DEATH

(*Continued from Page* 20)

the chill air of the evening the most heartbreaking scream I have ever heard, and sick with horror I turned and saw the limp body of the matador lying in the golden sand of the arena, the life blood pouring from his wounds. The dance of death had triumphed!

The first awful hush which grips men and women at a time of shock gave away to the madness of confusion. The cries and oaths of the fallen idol's comrades (as they drove the beast from the ring) were supplemented by the hysterical cries of the people in the stands, who had applauded the Eagle to his doom. Women all about me fainted and men wept aloud.

Almost as if by magic every vestige of the gay spectacle disappeared from the ring. The dying matador was surrounded and spirited away to the pavillion.

I jumped down into the ring and ran toward the pavillion. Just before the guards closed the doors I saw a young girl, clad all in white, rush in and sink onto her knees

(*Continued on Page* 32)

Three authentic costumes for the Dancer's Album. Left to right: India, sent in by Madame Kelvey, posed by her pupil, who has a school in India. Mexico, from the American Ballets' production, "Pastorela". Mexico: Iris de Luce, in the Mexican dance "La Sandunga".

TERPSICHORE GOES TO COLLEGE

(*Continued from Page* 5)

If college students are to add anything fresh, vital, and really creative to the dance, they will have to stop being little carbon copies of teacher who in turn is a carbon copy of some New York professional. Let the college students be themselves and evolve their own movements and dances. Instead of passing on a set of arbitrary movements and mannerism to the students, the leaders should be giving them real principals of movement with which to work. There was an apalling lack of such fundamentals as lightness, ease, fluency, balance, flexibility, and coordination. The figures of the girls, too, left much to be desired that teaching by an expert physical educator should be able to give them. Their postures, too, were not what we want to believe fine dancing can give. But the most serious complaint of all was that their dances so often were motivated by themes and ideas far below college mentality and frequently done with little more technical skill or creative flair than one would expect of grade school students.

Many of the students were so obviously beginners, it made us wonder where were all the girls who came to college already good dancers. What strange selective force is eliminating these girls from the dance clubs at these colleges?

The College Glee Clubs, orchestras, dramatic societies, and even athletic teams, all make it their business to attract and hold the best and most highly trained material that comes to college. The college dance clubs will have to start to do the same if they want to really produce advanced dance performances of college level.

Beginning with the September issue, DANCE MAGAZINE will inaugurate a College Dance Department devoted to photos, news, and opinions of college dancers. You are invited right now to send in your contributions to these columns.

Students taking part in the Third Annual University Dance Performance were as follows: Sarah Lawrence College: Carolyn Wilson, Alexa Dannenbaum, Natalie Evans, Susan Frank, Mary Froemke, Suzanne Heller, Patty Holton, Peggy Longstreth, Ellen Stoker, Frances Thompson, Sarah Wareham; Cornell University: May Atherton, Dorothy Jeane Davis, Frances Bagan, Meta Flamberg, Grace Friedman, Eunice Gitlow, May Gusakoff, Anita Hansen, Cordelia Hinkson, Margaret Hursh, Betty Kelly, Judith Kobrin, Carol Senft, Matthew Vittucci.

University of Pennsylvania: Anne McClelland, Jane Colket, Jean Broadbelt, Joyce Conover, Miriam Davis, Gertrude Green, Joan Harrison, Judith Lachenbruch, Mildred Pollack, Naomi Rittenberg, Elizabeth Skelton, Gloria Steiner.

Bennington College: Evelyn White, Helen Brauns, Brenda Briden, Shirley Broughton, Maxine Cooper, Patricia Powers, Joan Skinner, Patricia Schaeffer, Carrol Kobin, Patricia Newman, Ethel Winter, Marjorie Handwerk, Carroll Kobin, Merrell Hopkins.

Louisiana Polytechnic Institute Dance Club Members: Lucille Baker, Othella Barnes, Schumpert Barnes, Barbara Beale, Margaret Bowden, Jo Ann Butler, Helen Davis, Ione Davis, Lucille Fox, Ann Goyne, Marjorie Gullatt, Beverly Helms, Sarah Hendricks, Bonnie Henry, LaVeta Higgs, Nancy Kinard, Jean Martin, Marquerite McKinney, Mary McKinney, Nevers Monchau, Lauree Morris, Peggy Sawyer, Kie Sebastian, Marjorie See, Nancy Stewart, Marquerite Stokes, Madalin Thaxton, Norma Trussell, Lena Walker and Irene Wimberly.

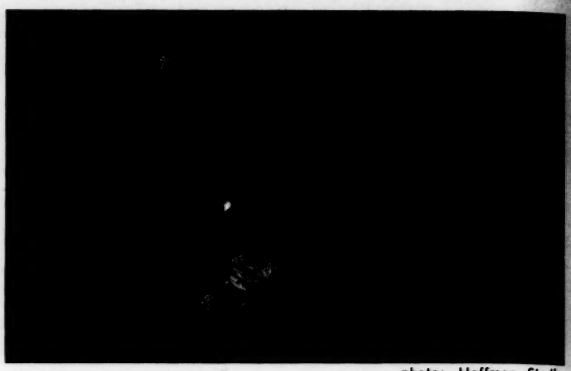


photo: Hoffman Studio

The Gladys Hight Ballet as they appeared with the Chicago Piano Symphony dancing "Danse Arabe," Tchaikowsky's Nutcracker Suite.

Members of Dance Clubs at College of William and Mary are: Helen Black, Jean Boyd, Mary Wilson Carver, Helen Dubusc, Jacqueline Fowlkes, Virginia Harris, Eleanor Harvey, Adele Hetherington, Jeanne Krause, Elaine McDowell, Suzanne McGeachim, Lucille McCormick, Jeanne Mencke, Florence Metius, Laura Quinn, Jane Rohn, Carolyn Rosenkrans, Iris Shelley, Mary Simon, Marjorie Talle, Dorothy Taylor, Carolyn Watson, Barbara Adams, Bettymay Becan, Lillian Bourne, Glorit Brush, Jane Bryant, Beverley Clowes, Nancy Fairbank, Muriel Fisher, Janet Ginsberg, Emelie Goldberg, Gloria Hanners, Eleanor Holden, Mary-Ann Holm, Joyce LeCraw, Margaret Lomas, Beth Long, Sharon McClosky, Elizabeth Meyers, Marilyn Patton, Margaret Pitz, Billie Snead, Anne Smith, Sara Snyder, Jacqueline Sanne, Lois Spratley, Cecil Waddell, Patricia Wheelan, Marilyn Wood.

Randolph-Macon Dance Club Members: Langhorne Alexander, Virginia Dawson, Rhett Peters, Margaret Shepherd, Nancy Barber, Gene Cox, Jean Hughes, Nancy Mease, Betty Messinger, Virginia McGehee, Lorena Terry, Marjorie Branner, Virginia Harlow, Martha Laylin, Kenney Shropshire.

Sweet Briar College Dance Club Members: Mildred Brenizer, Carlene Watter, Virginia Whitaker, Lella Burnett, Suzanne Criswell, Ann Gladney, Emily Fruit, May Vinton, May Anne Hall, Mary Colemen White, Anatasia Sadowsky, Annabelle Forsch, Frances Brantly, Virginia Hall, Irene McDonnell, Jane Thompson, Jeanne Parham, Carol Cox, Marjorie Shugart, Camille Guyton, Byrd Smoth, Norma Bradley, Martha Lee Hoffman, Paulette Long, Frances Pettit, Marion Saunders, Marjorie Woods, Carolyn Conley, Betty Gray, Rosemary Newby.

DANCE OF LIFE AND DEATH

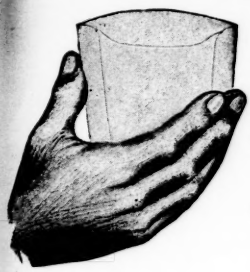
(*Continued from Page* 31)

beside the still body. A doctor dashed in on his hopeless mission, then a priest, bringing the solace of the church to the dying.

The doors closed, but the picture which I can never forget is that of the girlish figure in white, sobbing in anguish as she clasped tightly to her bosom the second heartbreaking sacrifice to the aesthetic sport of her nation.

STUDIO SUPPLIES

Buy by Mail and Save Time and Money



RUDOR SAFEDGE DRINKING CUPS

Safe, Sanitary and Economical — Rigidly constructed with a double reinforced clean lip edge — Won't spill while drinking — Come packed flat 250 cups to a carton.

MINIMUM ORDER 1000

$1.40 per M

Special Prices on larger quantities

SEMI-HEX PENCILS

A very serviceable lead pencil — Hexagon shape with rounded corners, comfortable to hold — Gold tipped with soft eraser. Available with the following grades of lead. No. 1 soft; No. 2 Medium soft; No. 3 Medium hard; No. 4 hard.

Packed 1 dozen to a box. 50c a box

No. 2 Hexagon writing Pencil **35c** per dz.
Indelible copying Pencil ..... **8c** each

"WISS" POCKET SCISSORS

Round point scissors, well suited for office use, made of the finest grade steel, nickel plated with special cutting edge.

5" long — **$1.45** pr.

STEEL DOUBLE DRAWER INDEX FILES

Green, steel construction. Each drawer holds 1400 Index Cards — Available in two sizes; 4⅝" high by 6½" wide by 15" deep for 3x5 cards and 5⅝" high by 7½" wide by 15" deep for 4 x 6 cards.

File for 3x5 Cards — **$6.10**

These cabinets can also be had in single drawers in green metal.

TIDY DESK DISTRIBUTOR

An Ideal desk organizer; has the capacity of five or more desk trays. The base measures 10" and comes equipped with six 8" dividers — Made of heavy steel with green baked enamel finish.

$4.80

INDEX GUIDES

Alphabetical Index Guides are furnished in sets printed from A to Z — Guides are made of a heavy Bristol board stock — available in two sizes — 3 x 5 and 4 x 6.

3x5 — **20c** set

4x6 — **30c** set

Miscellaneous . . . . . .

We can supply you with all types of Letterheads, Envelopes, Enrollment Forms, Index Cards, Ledger Sheets, Second Sheets and all Office Forms.

PACKAGE RECEIPT BOOKS

Receipt books with tan press board flexible covers and of good quality paper — Printed 75 leaves in duplicate — size 4x6⅞.

Minimum order 1 dozen **$2.25**

FILE FOLDERS—Heavy Manila 100 for	**$ .80**
TYPEWRITER RIBBONS full length silk..	**.45**
TYPEWRITER CARBON—per Box of 100	**1.00**
INDEX CARDS 4x6 ..... per 1000	**1.10**
LEDGER SHEETS, Double Entry 9½"x12" per 250	**1.25**
LEDGER SHEETS, Double Entry 9½"x12" per 500	**2.00**
MANILA 2nd Sheets ..... per 500	**.35**

SCRATCH PADS

Good Writing Bond Paper — an assortment of

25 Pads 3"x5"
25 Pads 4"x6" **all for $1.00**
25 Pads 5"x8"

25 Pads 3"x5" —	**$ .25**
25 Pads 4"x6" —	**.35**
25 Pads 5"x8" —	**.60**
25 Pads 6"x9" —	**.75**
25 Pads 8"x10" —	**1.00**

All Prices Quoted F. O. B. N. Y.

C. F. OSMERS CO.

513 West 33rd Street **New York City**

New! THE American RUMBA

- 35 ACTION PICTURES by IRMGARD and ALAN *Dance Team at the Rainbow Room*
- 15 CHARTS and DESCRIPTIONS Compiled by The American Rumba Committee
- EASY TO LEARN

·KEEP FIT···DANCE·

BE THE FIRST TO INTRODU
THE AMERICAN RUMBA

With the newest, trickiest steps of the season — It's the

Send for your copy Now.

PRICE 50c prepaid Send check, coin or s

RUDOR PUBLISHING CO. 520 WEST 34th STREET, NEW YORK